

LETTERS FROM ITALY,  
BETWEEN THE  
YEARS 1792 AND 1798,  
CONTAINING  
*A VIEW OF THE REVOLUTIONS*  
IN THAT COUNTRY,  
FROM THE  
CAPTURE OF NICE BY THE FRENCH REPUBLIC  
TO THE EXPULSION OF PIUS VI.  
FROM  
THE ECCLESIASTICAL STATE:

Likewise pointing out  
The matchless Works of Art which still embellish Pisa, Florence, Siena, Rome, Naples, Bologna, Venice, &c.

WITH INSTRUCTIONS  
*For the Use of Invalids and Families*  
Who may not choose to incur the Expence attendant upon travelling  
with a COURIER.

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BY MARIANA STARKE,  
Author of the Widow of Malabar, the Tournament, &c.

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IN TWO VOLUMES.

VOL. II.

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## CONTENTS.

### VOL. II.

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#### LETTER XVII.

PIAZZA di S. Pietro—Vaticano—Basilica di S. Pietro  
—Mosaic Manufactory—Churches—Palaces—  
Villas—Chiesa di S. Agnese fuore di Porta Pia—  
Villas—Sculpture, &c. to be seen at the houses of  
Artists—Hospitals—Antiquities and Churches with-  
out the City Gates.

#### LETTER XVIII.

Excursion to Tivoli—S. Cosimato—Horace's Villa—  
the Sabine farm—and the Villa Adriana. Excursion  
to Palestrina. Excursion to Grotto Ferrata and Fra-  
cati—character of the Romans—Hotels at Rome.

#### LETTER XIX.

Account of the country between Rome and Naples.

#### LETTER XX.

Naples—Quay—Villa Reale—Palazzo Reale—Piazza  
Castel-Nuovo—Churches—Castello del l'Uovo—  
Churches—Castello di S. Elmo—Churches—Palazzo  
di Capo di Monte—University—Churches and Pa-  
laces—Cathedral Vicaria—Ospedale di Sa. Maria  
Annunziata—Chiesa di Sa. Maria del Carmine—  
Porcelain Manufacture—Palazzo Berrio—Theatres  
—Climate—Water—Population—Inns—Character  
of the Neapolitans.

## LETTER XXI.

Environs of Naples—description of Pompeii—Herculaneum—Museum of Portici—Statues of M. N. Balbus, jun. and his father—Royal Palace—Gardens—Excursion to Vesuvius—description of the Earthquake which overthrew Resina and Torre-del-Greco—present state of those Towns—shower of stones at Pienza—Excursion to Paestum—description of the ruins there.

## LETTER XXII.

Excursion to Baia—Nisida—Solfaterra—Temple of Jupiter Ser-Apis—Misenum—Grotto—Tragonare—Fish-ponds of Lucullus—Theatre of Misenum—Stygian Lake—Elysian-fields—Sepulchral monuments—Piscina merabile—Cento Camerele—Bauli—Villa of Agrippina—Temples of Venus, Mercury, and Diana Baiana—Nero's baths—Lucrine Lake—Monte-Nuovo—Lake Avernus. Excursion to Cuma, &c.—Amphitheatre—sepulchral monuments of Puteoli—Villa di Cicerone—Arco-Felice—Streets and Castle of Cuma—spot where Dædalus alighted after his flight from Crete. Excursion to the Lake d'Agnano—Grotto del Cane—Pisciarelli—Astroni—Virgil's tomb. Excursion to Caserta—the Aqueducts—Palace—Manufactures at S. Leuce—English Garden—Ancient Capua. Excursion to the Island of Proceda—description of that Island and its Inhabitants. Excursion to Ischia. Excursion to Capri—description of that Island. Excursion to Sorrento—description of that Town—Plain of Sorrento—S. Agnello—Meta—Massa.

LETTE R

CONTENTS.

LETTER XXIII.

Journey from Rome through Perugia to Florence—  
Augustus's Bridge—Cascade of Terni—Lake of Pe-  
rugia—ground upon which the battle of Thrasyme-  
nus was fought—Hannibal's route into Italy.

LETTER XXIV.

Journey from Florence to Dresden—description of Bo-  
logna—works of art most worth notice—Venice—  
Architecture—Arsenal—Paintings—Sculpture—Li-  
brary—best Inn—Water—Custom-house at Pontebia  
—German Villages—Inns—Provisions—Peasantry  
and Towns of Carinthia—Vienna—Inns—Public  
Edifices—Royal Gallery of Pictures at the Belve-  
dere—Treasury—Cabinets of Medals and Natural  
History—Cameo of Alexander—Gallery of Pictures  
in the Lichtenstein Palace—Porcelain Manufacture  
—Prater—L'au-Garden—Schoenbrun—National  
Dish—Theatres—Fireworks—Population—Distance  
from Florence to Vienna—Cities of Moravia—dress  
of the Peasants—Prague—Bridge—Population—Ob-  
jects best worth notice—Inns—dress of the Saxon  
Peasants—they sometimes understand English.

LETTER XXV.

Dresden—Population—Architecture—Bridge—Reli-  
gion—Character of the People—Inns—Picture-Gal-  
lery—Jewel-Office—Cabinet of Antiques—Elector's  
Library—Porcelain exhibited in the Palace of Count  
Brühl—Cabinet of Natural History—Antique Ar-  
moury—Collection of Dresden China—Theatres—  
Distance from Vienna to Dresden—Distance from

Dresden to Hamburg—Voyage down the Elbe to Hamburg—Population of Hamburg—description of the City—Inns—Extraordinary instance of the sagacity of a Stork—Voyage from Hamburg to Cuxhaven—Expences of the Packet from Cuxhaven to Yarmouth—Ladies recommended to take the Cabin to themselves—Harwich-Packets the best sea-boats—Hôtel at Cuxhaven---Climates of the Continent---Nice---Pisa---Rome---Naples---Particular description of the climate of Pisa---that of Rome---and Florence---and Sorrento. Things necessary for an invalid to be provided with on leaving England—Price of Post-Horses in Tuscany—Current Coins of Tuscany—Its Weights and Measures—Prices at Inns, &c. &c.—Leghorn—Price of Carriages—Boats—Box at the Theatre—entrance—Things worth purchasing—Best Wine-Merchant, Grocer, &c.—Surgeon—Provisions—Wine and Oil Measure—Wood—Price for going in the public Timoneli to Pisa—Passage-Boats to Pisa—Environs of Leghorn unwholesome—Arrival and departure of Letter-Couriers—Pisa—Best Lodging-Houses—Hire of Linen—of a Coach per Month—of a Saddle-Horse—of a Coach-House—Expence of keeping Horses at Livery—Wages of a Coachman—Sedan Chairs—Box at the Theatre—Entrance—Price of Dinner from a *Traiteur*—of Breakfast at a Coffee-House—of Dinner at the House of a *Traiteur*—Servants' Wages—Best mode of obtaining Fire-Wood—different kinds of Fire-Wood—Husks of Olives recommended for Fuel—Mats—Provisions—Oil and Wine---Price of Horses to Leghorn and back again in one day---Music, Drawing, and

and Language Masters---Physician---Surgeons---Dentist---Banking-House---Stay-Maker---Price of Shoes---Prices usually charged by Taylors and Mantua - Makers---Arrival and departure of Letter-Couriers-- Franking of Letters---Price for going in a Voiturin's public Carriage from Pisa to Florence ---Travellers should not have their baggage plumbed at Pisa---Florence---Lodging-Houses---Price per head for breakfast at a Coffee-House---for dinner at a *Traiteur's*--Price of Carriages by the Month, &c.---best mode of hiring them---best Voiturins---Sedan Chairs---Provision---Wine---Medicines --- Molini's Shop---Restori's Shop---Meggit, Wine-Merchant---Florence Silks --- Shoes --- Shoe-Makers---English Taylor---Florentine---Taylors---Milliner---Straw Hats---Physician----Surgeon-Dentists----Portable Baths---Notary-Public--Bankers--Language-Master ---Drawing and Music-Masters---Hire of a Piano-Forte---Boxes at the Theatres---Entrance---Arrival and Departure of Letter-Couriers---Franking of Letters---Country-Houses near Florence---Common Price paid for washing without ironing in Tuscany ---Price of Post-Horses in the Roman State---Rome ---Money----Weights and Measures----Lodging-Houses---*Traiteurs*--Price of Breakfast at a Coffee-House----Price of Dinner at the House of a *Traiteur*-- Hire of a Carriage by the Day, &c.---Wages of a *Valet-de-Place*—of other Servants---Wood---Provisions---Wine---wax and tallow candles ---Oil---Shops of Sarmiento and Bastiani---Medicines ---commodities best worth purchasing---Price of shoes and boots---Charge made by Taylors and Mantua-makers---Shops---Best shoe-makers---Best Mantua-maker

maker—Seller of neck-laces, &c.—Writing-paper—Cameo-Workers—Mosaic-Worker—Print-Sellers—Sulphurs—Bankers—Surgeon and Apothecary---Dentists---Theatres---Arrival and departure of Letter-Couriers since the Revolution---Best way of conveying baggage from Rome to Naples---Best Voiturin---Price of washing---Price of Post-Horses in the Neapolitan-state---Passports, &c.---Money of Naples---Measures and weights---Lodging-houses at Naples---Expenses at *Hôtels*---hire of a Carriage by the month, &c.---hire of a boat by the day---wages of a *Valet-de-Place*, of other Servants---Lodgings in *Fouria*, &c.---Price of a carriage per month when hired by a Neapolitan---Price of dinner from a *Traiteur*---Provisions---Wines---Tea, sugar, coffee, cheeſe, oil---fire-wood---wax and tallow candles---oil---writing paper---Circulating Library---Physicians---Bleeders---Medicines---Silks---Ribbands---Silk Stockings---Manufactures of Tortoise Shell and Musical Strings---Theatres, their prices, Boxes, &c.---Arrival and departure of Letter Couriers---Washing, &c.

**SORRENTO.** Lodging-Houses—Provisions—Ice—Boats to Naples—Physician—Best passage to or from Naples.

Price of Post Horses in Piedmont and Savoy.

Established prices for the passage of Mount Cenis.

Price of Post Horses in Germany—Best Money to take from Tuscany into Germany—Relative value of various Coin.

**VENICE.** Price of Apartments—of Dinner—of a Gondola—Best articles to purchase at Venice—Departure of Letter Couriers.

Money

## GERMANY.

Money of the Imperial Territories—Weights and Measures at Vienna—White Bull Inn—Expences per day—Hackney Coaches, and Sedan Chairs—Physicians—Shops---Cheap Articles---Prices of the Opera ---Mode of Travelling from Vienna---Arrival and Departure of Letter Couriers--Diligences---**PRAGUE** ---**DRESDEN**---Money of Saxony---Weights and Measures---Price of Apartments at Hotels---Dinners, Carriages, Wine, &c.---Commodities---Letter Couriers---**HAMBURG**---Money---Weights---Dinners---Wines---Commodities.

	Page
<b>ROUTES, &amp;c.</b> ——————	<b>363</b>
Route, en Voiturier, from Pisa to Massa, and Carrara, with an English Post Chaise and four Horses ——————	363
From Pisa to Modena, by the new road ——————	365
From Pisa through Pistoja to Florence ——————	367
Route, going post, from Florence through Perugia to Rome ——————	370
Route, going en Voiturier, from Rome to Florence, through Perugia ——————	372
Expences of the same ——————	374
Route, going post, from Florence, through Siena, to Rome ——————	377
The same, en Voiturier ——————	379
The common form in which agreements are drawn up with Voiturins ——————	385
Route, going post, from Rome to Naples ——————	388
The same, en Voiturier ——————	392
Route, going post, from Naples to Rome ——————	393
Route,	

CONTENTS.

Route, going post, from Switzerland to Turin	395
Route, going post, from Florence, through Bologna Venice, Prague and Dresden, to Hamburgh	397
Route, going post, from Florence, through Man- dova, to Cuxhaven	402

NOTES.

Referring to Villa Riccardi de' Medici	406
Story shewing the grateful and delicate turn of mind possessed by the Tuscan Peasantry	407
Route, going post, from Turin, over the Maritime Alps to Nice	409

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ERRATA OF VOL. II.

- Page 3 line 10, for *Perugins* read *Perugino*.  
 6 — 2, for *Moratti* read *Maratti*.  
 14 — 19, for *adorned* read *adored*.  
 42 in line 11 of Note, for *rosa* read *roſo*.  
 44 — 19, for *Puzzubla* read *Pozzuoli*.  
 49 — 19, for *Sepolero* read *Sepolero*.  
 70 — 21, for *Pouzolo* read *Possuoli*.  
 92 — 14, for *equeduct* read *aqueduct*.  
 93 — 11, for *Procele* read *Crocele*.  
 125 in line 5 of Note, for *Sapbonear* read *Sapho near*.  
     in line 7, for *Hylis* read *Hylas*.  
 128 in line 7 of Note, for *Baccharite* read *Baccante*.  
 130 — 17, for *mile* read *mule*.  
 146 — 13, for *priscunium* read *Proscenium*.  
 149 — 18, for *cocytus* read *cocytus*.  
 167 — 11, for *ave* read *is*.  
     12, for *roads* read *road*.  
 134 — 12, for *lo* read *so*.  
 244 — 11, for *two cberubims* read *cberulim*.

20 JY 63

The Binder is requested to place the Map facing  
page 33, of Vol. I.

# LETTERS FROM ITALY,

BETWEEN

THE YEARS 1792 AND 1798.

## LETTER XVII.

Rome, January 1798.

FIFTH DAY.

I. *PIAZZA di S. Pietro.* The colonades of this magnificent approach to St. Peter's were designed by Bernini, at the command of Alexander VII. One of the Fountains was erected by Innocent VIII; the other by Clement X; and the Obelisk by Sixtus V. This Obelisk, the only one which has been preserved entire, is made of red granite, and was transported from Heliopolis to Rome, by order of Caligula; and afterwards placed, by Nero, in his

VOL. II.

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Circus,

Circus, now the Piazza di S. Pietro—it measures 124 feet from the ground to the top of the crofs.

II. *Vaticano.* Many parts of this immense building are extremely damp and cold; the Museum is especially so; and Persons who go thither previous to seeing other parts of the Palace, should send a Servant to get the door opened before they quit their carriage; otherwise they risk standing a confiderable time in an eddy of cold damp air. The Vatican is said to have been begun by Constantine the Great, and has received augmentations from almost every succeeding Sovereign, insomuch that its present circumference is computed at near 70,000 feet. The most convenient way of seeing it is as follows:—1st. *Cappella Sistina.* Knock at the first door on the left-hand as you mount the stairs of the Vatican, and you will find the *Custodi* of the Chapels. The *Cappella Sistina* contains some

of the finest frescos in the world, namely, The last Judgement, by Buonarroti, immediately behind the altar; and, on the ceiling, God dividing the light from the darkness, together with the Prophets and Sibyls, stupendous works by the same great Master ! ! ! ! On the walls are paintings by old Artists, the most celebrated of which is our Saviour delivering the keys to St. Peter, by Pietro Perugino. *This Chapel is warm, but rather dark.* Here many functions of the Holy Week used to be performed.—2d. *Hall leading to the Cappella-Paolina.* Frescos, by Vasari, &c.—3d. *Cappella-Paolina.* Middle picture on the right-hand side as you enter, the crucifixion of St. Peter, by Buonarroti ! Other frescos on the sides, by F. Zuccari. Middle picture on the left-hand, the conversion of St. Paul, by Buonarroti ! Other frescos on the sides, by Lorenzino di Bologna. Ceiling by Vasari. *This Chapel is dark, and rather cold. Give two pauls.—*

*! enarratio*

Here, during the Holy Week, the body of our Saviour used to be represented lying in the sepulchre.—4th. *Hall* where the feet of the Poor were washed on Holy Thursday, called, *Sala Ducale*. Beautiful arabesques on the ceiling, by Lorenzino di Bologna, and Raphaelin di Reggio.—5th. *In the first Loggia*, or *open Gallery*, which is adorned with frescos designed by Raffaelle, and executed by his Scholars, is a room on the left-hand, near the fountain, where there is a ceiling painted by Raffaelle, representing the planets, signs of the zodiac, &c. !!!—6th. *Second Loggia*, or *Gallery*, painted after the designs of Raffaelle by his Scholars.—7th. *Stanze di Raffaelle*, adjoining to the *Gallery*.—*First room*—Constantine's victory over Maxentius, designed by Raffaelle, and executed, after his death, by Giulio Romano!!! A figure of Justice, and another of Benignity, both in oil, by Raffaelle himself!!! Constantine's vision, by Giulio Romano!

Romano!!! The same Prince receiving baptism, by Francesco Penni. The donation of Rome to Pope Silvester, by Raffaelle del Colle. On the ceiling is the inside of a Pagan Temple converted into a Christian Church—the perspective is particularly fine, the Author, T. Laureti Palermitan.—*Second room*—Heliodorus driven from the Temple—Leo I. stopping the Army of Attila, by the aid of St. Peter and St. Paul—The miracle of Bolsena, and St. Peter delivered out of prison, all by Raffaelle!!!!—*Third room*—The School of Athens, by Raffaelle!!!!—Theology, by the same!!!—Parnassus, by the same!!!—Jurisprudence, by the same!!!—*Fourth room*—The fire in the *Borgo*, extinguished by Leo IV.—Raffaelle!!!!—The justification of Leo III. before Charlemagne, and the victory of Leo IV. over the Saracens at Ostia, by Raffaelle's Scholars.—The coronation of Charlemagne, by ditto. The lower part of these rooms are painted in

*chiaro-oscuro*, by Polidore Caravaggio, and retouched by Carlo Moratti. Tolerably warm — Give three pauls.—8th. *Librerai Vaticano*, built by Sixtus V. and rich in manuscripts, medals, cameos, intaglios, Grecian vases, antiques relative to the primitive Christians, &c. &c. Several of the manuscripts are embellished with miniature paintings by the Florentine School, and the celebrated Giulio Claudio.—The Dante, now removed, I believe, to the Paris Library, is adorned with exquisite paintings, begun by the Florentine School, and finished by Giulio Claudio, whose continuation may easily be known by it's superiority to the rest of the work. In the Vatican Library also are, or were, two other works of Giulio Claudio's, equally beautiful ; they celebrate the deeds of the famous Duke of Urbino. The cameo of Augustus, which does, or did, belong to this collection, is reckoned the finest in the world. Here also are a few pictures

pictures of the Grecian School, an original portrait of Charlemagne, in stucco, and a ceiling, said to be the *chef-d'œuvre* of Mengs, which adorns a room hung round with manuscripts written upon the Papyrus. *Give five pauls.*—9th. *Museo-Pio-Clementino.* An ancient Galley, in white marble—a lion in *bigio*—a Statue of Diana shooting!—a faun in *rosso antico*—two colossal Junos, one of which is particularly fine—a colossal Nerva—a colossal bust of Juno—a magnificent porphyry bason—a porphyry sarcophagus, representing boys with grapes—a recumbent figure of the Nile in *bigio*—an ancient car—Egyptian Divinities, urns, &c. two Children boxing. *Give two or three pauls.* The fitting up of these apartments is truly princely; and, now, that the finest pieces of sculpture are gone, the beauty of the columns, mosaic pavements, &c. is, perhaps, the most striking feature of the *Museo-Clementino!* The *Custodi* of the Museum shews

the Picture Gallery, which is, however, but little worth seeing.

## SIXTH DAY.

I. *Basilica di S. Pietro.* In order to see the whole of the Church, including the Sacristy, Dome, &c.—it is necessary to set out at eight or nine in the morning, and spend three or four hours in viewing this master-piece of modern genius. The ground on which St. Peter's stands formerly made part of the *Circus* of Nero, where St. Peter was buried; and Constantine the Great erected, over his remains, a vast church, which, having stood eleven centuries, and at length falling to decay, Nicholas V. began to rebuild it, about the year 1450, after the plans of Rosellini and Alberti; his successors, however, discontinued the work, till the reign of Paul II. under whom it went on. Julius II. who succeeded Paul, chose the famous Bramante as his Architect, and this

this Artist formed the design of erecting a cupola in the centre of the edifice. After the death of Julius and Bramante, Leo X. entrusted the work to Raffaelle and other Artists, on whose demise Paul III. chose Sangallo as his Architect, and, upon the death of this Artist, the last-mentioned Pope committed the work to Buonarroti, who made a new design for the cupola; he likewise intended to have erected a portico resembling that of the Pantheon, but death frustrated his purpose; succeeding Artists, however, were directed to go on with his cupola, which was completed in the reign of Sixtus V. Charles Maderne finished the other part of the Church in the reign of Paul V. and the present Pope built the Sacristy. Buonarroti intended that St. Peter's should have been in the form of a Greek cross, but Charles Maderne followed the plan of Bramante, and made a Latin one. In the year 1694, this church was supposed  
to

to have cost forty-seven millions of Roman crowns, and much more has since been expended for the Mosaics, Sacristy, &c.—Dimensions of St. Peters—Length of the middle aisle from the entrance to the chair of St. Peter, 569 Paris feet—breadth 85—height 140—breadth of each side-aisle, 20½ feet—length of the cross-aisle, 408—height of the *baldacchino*, 84 feet. Interior diameter of the cupola, 130 feet—exterior ditto, 145 feet—height from the pavement to the top of the lantern, 385 feet. *St. Peter's is always warm and always open—Give four pauls.*\*

II. See the *Mosaic Manufactory*, which is very near S. Peter's.

\* For a particular description of the sculpture, mosaics, &c. in St. Peter's, refer to *Vasi's Itinerary*.—The mosaic, by Giotto, called *La Navicella*, and the *basso-rilievo*, by Algardi, representing Leo I. going to meet Attila, with St. Peter and St. Paul appearing in the air, are much admired; so is the Mausoleum of Paul III. by Guglielmo della Porta.

III. *Chiesa*

III. *Chiesa e Convento de P. P. Cappuccini in Piazza Barberini.* Here is the Arch-Angel Michael, by Guido, esteemed one of the finest pictures in the world!!!! Here likewise is Saul receiving his sight, by Pietro di Cortona !! This church may be seen at all hours by an application at the convent. The *Piazza Barberini* was anciently the *Circus of Flora*.

## SEVENTH DAY.

I. *Chiesa di S. Ignazio*, built by Cardinal Lodovico Lodovisio, chiefly after the design of Domenichino. This noble structure is embellished with fine antique marble columns, and contains a famous *alto-rilievo*, by Le Gros, representing S. Luigi Gonzaga, whose body is deposited here in a tomb incrusted with lapis lazuli. Here likewise is the tomb of Gregory XV. by Le Gros. The ceiling of the nave and *tribuna* are finely painted by Father Pozzi, and the former represents

represents the apotheosis of St. Ignatius, from whose head issue rays which illumine the four quarters of the world. *This church is tolerably warm.*

II. *Chiesa di S. Maria Sopra Minerva.* This Church is built on the ruins of a Temple of Minerva, originally erected by Pompey the Great, it contains a famous statue of our Saviour, by Buonarroti.

III. *Chiesa di S. S. Apostoli.* This fine Church was originally erected by Constantine, and afterwards rebuilt by Cav. F. Fontana. The portico of the old edifice is still entire, and contains an antique *bassorilievo* of an eagle. The ceiling of the nave of the modern edifice was painted by Baciccio, and represents the triumph of St. Francesco. The fall of the Angels nearly over the high-altar is beautiful.—The high-altar-piece is by Domenichino Muratori. This church contains the monument of Clement XIV. a celebrated work by Canova, a living Artist,

Artist, who has placed the statue of the Pope between two female figures, namely, Temperance and Meekness. Here are two remarkably fine columns of verde antique, together with many other beautiful marble pillars. *This Church is warm.*

IV. *Chiesa di S. Maria di Loretto.* Here is a celebrated statue of St. Susanna, by Fiamingo !!

V. *Chiesa di S. Pietro in Vincoli.* A fine Church adorned with ancient Doric columns. Here is a picture of S. Agostino, by Guercino, and another of S. Margherita, by the same. The monument of Julius II. designed by Buonarroti, who died before it was finished ; and an ancient consular chair.

VI. *Chiesa di Gesù.* This magnificent Church was erected by Cardinal Alessandro Farnese, after the plan of Vignola, and finished by Giacomo della Porta. The frescos on the ceiling of the nave, *tribuna*, and cupola, are by Baciccio, who has represented

sented St. Francesco Saverio ascending to Heaven ! The angles of the cupola are particularly beautiful !!! The Chapel of S. Ignazio, built after the design of Father Pozzi, is rich beyond description, yet not gaudy. The pillars which adorn the altar are lapis lazuli fluted with gilt bronze, and the globe held by God the Father is the largest piece of lapis lazuli ever seen. Over the altar, with a veil before it, in a niche incrusted with lapis lazuli, is a statue nine feet high, cased with silver, and representing S. Ignazio accompanied by three Angels, all likewise cased with silver, and done after the design of Le Gros. The habit of St. Ignatius is adorned with precious stones. In this Chapel also is a celebrated Group, of Religion vanquishing Heresy, by Le Gros ; and an opposite Group of Faith adorned by barbarous nations. Here, also, are seven bronze *bassi-rilievi* representing the history of the Saint ! This church is warm. Give  
but half

*half a paul to the person who undraws the veil  
before the statue of St. Ignatius.*

VII. *Chiesa di S. Carlo a Catenari.* This church contains a picture of the death of St. Anne, which is deemed the *chef d'œuvre* of *Andrea Sacchi!* Over the high-altar is a celebrated picture of S. Carlo Borromeo's procession during the plague at Milan, by Pietro di Cortona! The Cardinal Virtues, by Domenichino, in the angles of the cupola, are strikingly fine!!!! *This church is tolerably warm.*

VIII. *Chiesa di S. Andrea della Valle.* This noble edifice abounds with fine paintings. The cupalo, by Lanfranc, is deemed the best executed of any one in Rome!!! The four Evangelists in the angles are by Domenichino, and the St. John is called his *chef d'œuvre*!!!! The ceiling of the tribuna was done by the same great Master. The three large pictures in the tribuna are by

by Calabrese. The Strozzi-chapel was designed by Buonarroti. *This church is warm.*

IX. *Chiesa di S. Maria in Vallicella*, commonly called *Chiesa Nuova*. This Church, one of the finest in Rome, was erected by S. Filippo Neri, after the designs of Martin Longhi, and Pietro de Cortona, the latter of whom painted the ceiling of the nave, the cupola, and the ceiling of the *tribuna*. Here, in a dark chapel, is a picture of holy Women weeping over the dead body of our Saviour, esteemed the best work of M. A. Caravaggio !! Here, likewise, in a Chapel on the right as you approach the high-altar, is a picture of the Madonna, our Saviour, S. Carlo Borromeo, and S. Ignazio, deemed the *chef d'œuvre* of Carlo Marratti ! The magnificent Chapel of S. Filippo Neri is on the left of the high altar. The presentation of the blessed Virgin, by Barrocio, is much admired. The

*tribuna*

*tribuna* is adorned with five paintings by Rubens, and a rich *ciborio*. In the Sacristy is a statue of S. Filippo Neri, by Algardi; and a ceiling by Pietro di Cortona. Leaving the Church, and going into the apartments *above stairs*, you find a portrait of S. Filippo Neri, by Guido—a ceiling representing the same Saint, by Pietro di Cortona, and several other pictures. *Give a paup and a half.* This church is warm, but unless it be a very light day, the pictures are scarcely discernible.

X. *Chiesa di S. Maria della Pace.* This Church contains, on the right hand as you enter, Raffaelle's famous Sibyls, supposed to be predicting the birth of our Saviour; but, most unfortunately, this valuable fresco is almost obliterated by time. Here, likewise, is a picture of the Visitation, by Carlo Maratti; and another by B. Peruzzi, of the Madonna going to the Temple: the last,

however, is much injured. *This church is damp.*

XI. *Chiesa di S. Agnese in Piazza Navona.* The cupola is finely painted by Ciro Ferri, Corbellini, and Baciccia; but this Church is chiefly famous for having been erected over the *Lupanaria* of the *Circus Agonale*, whither St. Agnes was dragged in order to be defiled. You descend by a staircase into the *Lupanaria*, where are considerable remains of the *Circus*, together with a *basso-rilievo* of St. Agnes, miraculously covered with her own hair, said to be one of the best works of Algardi. *Give one paul.* *The Lupanaria is damp and cold.*

XII. *Chiesa di S. Agostino.* Here is a celebrated *fresco*-painting of the Prophet Isaiah, by Raffaelle !!!

XIII. *Chiesa di S. Maria in Trastevere.* This noble structure, which stands, it is supposed, on the site of the *Taberna Meritoria*,

*toria*, (a hospital for Invalid Soldiers in the days of the ancient Romans), is adorned with 22 magnificent antique granite columns of the Ionic order, and a fine ancient pavement of porphyry, verde antique, &c. In the centre of the roof of the great aisle is an assumption of the Virgin, by Domenichino!!! The Chapel to the left, on approaching the high altar, is embellished with frescos attributed to Domenichino. The *baldaquin* of the high-altar is supported by four porphyry columns, and the *tribuna* adorned with mosaics of the twelfth century. This Church likewise contains a piece of ancient mosaic, representing ducks. *Not cold.* In the *Piazzza* before the Church is a fountain made in the time of Adrian I.

XIV. *Chiesa di S. Cecilia in Trastevere.* In the court leading to this Church is a fine antique marble vase. The high-altar is adorned with four columns of *nero* and *bianco antico*; under the altar is the cele-

brated statue of St. Cecilia, by Stefano Madero, in the very position in which she was found in the *cimitero di S. Calisto*. Under this altar, likewise, is the body of the Saint, whose tomb consists of lapis lazuli, alabaster, jasper, agate, &c. Over the altar is a small picture of the Madonna, by Annibale Carracci; and in the *tribuna* behind, is the executioner cutting off St. Cecilia's head, by Guido. Here, likewise, leading out of the church, on the right as you enter, is an ancient Vapour-Bath, *quite perfect*, in which it is conjectured that St. Cecilia suffered martyrdom: it is now turned into a chapel.  
*Not very cold.*

## EIGHTH DAY.

I. *Palazzo Mattei*, built by Ammannati, on the foundations of the *Circus Flaminius*. From the court *below* you have a view of several valuable pieces of sculpture which adorn the walls of the Palace; the most fa-

mous of these is a *basso rilievo* of Greek workmanship, representing Egyptian figures. On the stairs are four antique seats of marble, taken from the Curia Hostillia, together with two fine *bassi rilievi*. The Portico above is adorned with *bassi rilievi*; and the ceiling of the Gallery finely painted by Pietro di Cortona. Here likewise is a ceiling, by Domenichino, representing Abraham blessing Esau; another representing Jacob's ladder, by Albano; and another representing Jacob and Rachael at the well, by Dominichino.\*

## II. *Palazzo*

\* This Palace contains a fine eagle in bronze—two pictures of fishes, by Passeri—one picture representing poultry, and another butcher's-meat, by the same—Our Saviour and the Woman of Samaria, by Antonio Veronese!—Martha and Mary Magdalene, by the same—a small assumption, by Raffaele when young!—Christ betrayed, by Gerardo delle Note. Here, likewise, is our Saviour disputing with the Doctors, by Caravaggio!—the Pharisees shewing the money to our Saviour, by Rubens, or Rembrant!—the Woman taken in adultery, by Pietro di Cor-

II. *Palazzo Costaguti*, remarkable for six ceilings. 1st. Hercules wounding the Centaur, by Albano.—2d. The Sun in his car, Time bringing Truth to light, and Boys with the Lion's skin, Hercules's club, &c. by Dominichino !!—3d. Rinaldo and Armida, by Guercino.—4th. Venus, Cupid, &c. by Cav. d'Arpino.—5th. Justice embracing Peace, by Lanfranco.—6th. Orion thrown into the sea and preserved by a Dolphin, by Romanelli !! *Not cold.* Give three pauls.

III. *Palazzo Falconieri*. On the top of the stairs is a fine Statue of Minerva, and another of Hygiæa.\*

#### IV. *Palazzo*

*tosa* !!—a bust of Cicero !!!—a bronze horse, and a bust of Marcus Aurelius. *The above named rooms are cold.* Give four pauls.

\* *First room.* S. Sebastiano, by Gentileschi—Our Saviour before Pilate, who is washing his hands, by Calabrese !! *2d room*—A Holy Family, by Rubens, said to be the best work of that great Master now remaining in Rome—two heads (in the same picture)

over

IV. *Palazzo Farnese*. This vast structure was erected by Buonarroti and Giacomo della Porta, and is deemed a fine piece of architecture. In the court *below stairs*, is the Sarcophagus of Cecilia Metella, found in her monument. *The gallery above stairs* is adorned with some of the most celebrated frescos in Rome, by Annibale Caracci and his Scholars. The centre piece represents the triumph of Bacchus and Ariadne !!!!—other paintings represent Paris receiving the golden apple from Mercury—Pan offering wool to Diana—Galatea with Tritons, Nymphs, and Cupids—Jupiter and Juno—over one of the doors, by Caravaggio—head of an old Man over another door, by Spagnoletto. 3d room—last supper, by Albano !!—the passion of our Saviour (with a glass over it), by Correggio !!—St. John, by Baftano—two battle-pieces, by Bourguignone !!!—Our Saviour's passion, supposed to have been done by Buonarroti—a Madonna, by Guido—a Holy Family, by Pouffin !!!—a painting on stone, by Titian—a Madonna and Child with a rabbit, by ditto—a Magdalene, by Paul Veronese. *Not very cold. Give three pauls.*

Apollo flaying Marsyas—Boreas carrying off Orythia—Diana and Endymion—Eurydice carried back to Hell—Europa on the bull—Aurora and Cephalus in a chariot drawn by two horses—Titan asleep, and Cupid flying with a basket of roses—Venus and Anchises—Hercules and Iole—Cupid tying a Satyr—Salmacis and Hermaphroditus—Syrinx turned into reeds by Pan—Leander, conducted by Cupid, swimming to Hero—Perseus and Andromeda—combat of Perseus and Phineas—Polyphemus going to hurl the fragment of a rock at Acis—the rape of Ganymede—and Hyacinthus and Apollo. In another apartment called *Il Gabinetto*, are some valuable paintings, by Annibale Caracci, &c. In the *Piazza* before the Farnese Palace are two magnificent granite basons, said to be the finest in Rome. *Not very cold. Give three pauls.*

*V. Palazzo Farnesina.* The hall below stairs is finely painted in fresco by Raffaelle and

and his Scholars.—Subject, the history of Psyche—the two large paintings on the ceiling represent the council and banquet of the Gods!!!—in one of the angles are the Graces; and she whose back only is seen is said to have been entirely executed by Raffaelle himself!!!—In an adjoining room is the celebrated Galatea of the same great Master, and a fine colossal head in one of the *lunettes*, sketched with charcoal by Buonarroti, while he was waiting for one of his Scholars.—On the ceiling, Diana in her car drawn by bulls, and the fable of Medusa—together with several other ornaments, by Daniello de Volterra, Sebastiano del Piombo, and Baldassar Peruzzi. In the hall *above stairs* is Vulcan's forge, by Peruzzi, and a beautiful frieze, painted by the Scholars of Raffaelle. *Not very cold. Give three pauls.*

## NINTH DAY.

J. Palazzo Rondonini. Here was a remarkable

markable fine sketch by Guido, and an exquisite antique Medusa's head ; but whether they still remain cannot be ascertained, as the Palace is shut up.

## II. Palazzo Borghese.\*

## III. Pa-

\* This Palace contains a large collection of fine pictures ; and, as the rooms are dark, it is advisable to go on a fine day. *Ground floor*—A portrait of Titian, by himself—St. Peter in prison, by Mola—Roman charity, by Guercino—a School-master, by Moroni—a Madonna, by Titian—Diana shooting, by Domenichino—a Madonna and Child, by Titian—a descent from the cross, by Garofalo—a *presepe*, by Bassano—the Madonna and another Saint, by Albert Durer—S. Francesco on a gold ground, by the same—a Madonna, by Raffaelle!—a sketch, by Bassano—a landscape, by ditto—Portraits of Cardinal Borgia and Machiavelli, by Raffaelle, or Titian!—Portrait of Raffaelle, said to be the most like him of any one now extant—a Madonna, by Titian—a Holy Family in Titian's first style—a small picture, by Raffaelle—a small Charity, by ditto—a Madonna with a bird on her finger, by Guercino—a descent from the cross, by Raffaelle—the temptation of St. Antonio, by Annibale Carracci—S. Caterina, by Parmegiano—the Muse, vulgarly called the Sibyl of Domenichino—a *presepe*, by Titian—the Madonna and Child, by Raffaelle—our Saviour when a Child, standing between two other Children, by Vanni—Paintings on glass,

III. *Palazzo Giustiniani*, built upon Nero's Baths, from whence many of the statues, busts, and other antiques were taken. In the Hall, *above-stairs*, is a statue of Marcellus sitting.\*

## TENTH

glass, by Carlo Maratti—Æneas and Anchises, by Barroccio, done when he was seventy—divine and profane Love, by Titian—the Graces, by the same—David, by Giorgione—St. Cecilia, by Guido—Venus, Cupid, and a Satyr, by Paul Veronese—a Madonna and Child, by Leonardo da Vinci—a sketch, by Raffaelle—a Madonna and Child, by Carlo Dolci.—The apartments *above-stairs* contain several things worth seeing. *Not very cold. Give four pauls.*

\* Pictures. 2d room—Our Saviour with the two Marys, by Annibale Caracci. 3d room—The miracle of the loaves and fishes, by Lodovigo Caracci. 4th room—*Noli me tangere*, by M. A. Caravaggio—the Woman taken in adultery, by Paul Veronese—Judith with the head of Holophernes, by Andrea Mantegna—a head, by Raffaelle. 5th room—A Holy Family, by Garofalo—Moses, when a Child, by Guido—Raphael, by Nicolas Poussin!!!—a Holy Family, by Barocci. Gallery—Marriage of Cana, by Paul Veronese!!—Christ dead, by L. Signorelli—the judgement of Solomon, by N. Poussin—the Madonna and Elizabeth, by Agostino Caracci. 9th room—Our Saviour risen from the grave, by M. A. Caravaggio—the Baker's Daughter, by the same! 10th room—

Christ

## TENTH DAY.

I. *Palazzo Altieri.* The Prince's private apartments are fitted up with peculiar elegance, and the doors made of oriental alabaster, and adorned with fine columns of porphyry.\*

Christ giving sight to the Blind, by L. Caracci—the last supper, by Albano.—Sculpture—a statue of Paris, or Hymen!!!—a Greek statue, with the arms elevated!!!—a bust of Alexander—another of Vitellius—a large vase adorned with beautiful *bassi rilievi*!—a goat—bust of a faun!!—a statue of Minerva, with the serpent at her feet, said to have been found in the Temple of Minerva Medica!!!—a celebrated *basso rilievo* of Amalthea, giving suck to Jupiter, fastened into the wall!!! *The rooms which contain the pictures are tolerably warm; those which contain the statues very cold. Give four pauls, and go of a light day, this Palace being dark.*

\* Princess's Apartments.—Good busts—an unfinished picture, by Correggio—Statue of a Faun!!—Joseph interpreting the Baker's and Butcher's dream, by Salvator Rosa! *Not cold. Give two pauls.* The Prince's Apartments contain—the massacre of the Innocents, by Poussin—Lucretia, by Guido—Charity, by Guercino—Philosophers, by Spagnoletto—and a descent from the cross, by Vandyck. *Not cold. Give two pauls.*

II. Pa-

II. *Palazzo Colonna*. This noble Edifice is divided into two parts, each of which has it's *Custodi*—the right-hand division, when the sun shines upon it, is tolerably warm ; the left-hand division very cold.\*

### III. *Palazzo*

\* Ground-floor—library—and *tempera*-paintings by G. Poussin and other celebrated Masters ; these apartments, however, are not usually shewn. *On the staircase*—a statue of a Slave, and a fine porphyry head of Medusa, in *basso-rilievo*. Right-hand division—1<sup>st</sup>. room adorned with pictures—two paintings (originally joined together) in Raffaelle's first style—an *Ecce Homo*, by Albano—a descent from the cross, by Bassano—Ganymede with the eagle, by Titian !!!—Europa, by Albano—a poor Man eating, by Annibale Caracci—a portrait, by Tintoret—two ditto, by Titian —a Madonna and Child, supposed to be by Raffaelle—Venus and Adonis, by Titian—portraits of Calvin and Luther, by Titian.—*Gallery*—this apartment is strikingly magnificent with respect to it's size, marbles, cabinets, statues and pictures.—*Entrance or vestibule to the gallery*—on one side of the ivory and ebony cabinet is a beautiful landscape, by Claude Lorain !!!! On the other side an almost equally beautiful one, by Poussin !! Above the cabinet a landscape, by Poussin !!! The cabinet is wonderfully executed. On the same side with the Cabinet of precious stones, are two capital landscapes by Salvator Rosa !!! This entrance contains

III. *Palazzo Doria.* This vast Palace is comfortably warm, the gallery excepted.\*

## ELEVENTH

contains many more fine landscapes, by Claude, &c. In the gallery is—Judith with the head of Holofernes, by Guido—Venus and Cupid, by Paul Veronese—the prodigal Son, by Guercino—marriage of St. Catherine, by Parmigiano—Adam and Eve, by Domenichino—our Saviour at supper, by Bassano—the triumph of David, and the martyrdom of St. Agnes, both by Guercino—a statue of Diana! and another of Flora!—an *Ecce Homo* by Correggio—the plague, by Nicolas Poussin!!!—an *Ecce Homo*, by Albano—a Sibyl, by Guercino—sketch of a Magdalene, by Guido—death of Regulus, by Salvator Rosa!!!—a battle, by the same—*apietà*, by Guercino.—Left-hand division—sketches, by Borgognone—a tempest by Bakhuisen!—another sea-piece, by the same—a Claude—the famous belgic column once placed in the Temple of Bellona!!!—the Apotheosis of Homer!!!—Cupids sleeping.—Second-floor—a Magdalene, by Guido!!—sketch of the martyrdom of St. Peter, by Titian!! a Madonna and Child, by Battoni—a landscape, by Lucatelli. Give three pauls to each custodi.

\* First room—Landscapes, by G. Poussin.—2d. room, a landscape with figures, by Poussin, representing the birth of Adonis!—ditto, representing Venus stealing Adonis from his Mother, by the same painter!—a Turkish Woman on horseback, by Castiglione!—3d. room—a landscape, by Both—several pictures by Bassano

## ELEVENTH DAY.

I. *Palazzo Barberini.* On the *stair-café* is an *alto-rilievo* and a lion!!!—*Hall, on the first*

Baffano—one by Albano.—4th room—a descent from the cross, by Paul Veroneſe—Cain and Abel, by Salvator Rosa!—Christ bearing his cross, by Frangapani!—portraits of Bartoli and Baldi, by Raffaelle!—a *pictà*, by Annibale Caracci—a portrait of a Lady, by Rubens!—5th room—two small pictures, by Andrea Montegna—portrait of Holbens, by himself—ditto of his Wife, by himself.—6th room—Icarus and Dedalus, by Albano.—*Gallery*—two pictures by Maffilino—Elizabeth meeting Mary, by Garofalo—a Madonna, by Saffoferrato—a Magdalene, by Calabrese—ditto, by Titian!—a Claude!!!—six semi-circular pictures, by Annibale Caracci!!!—S. Rocco, by Schidone—a Claude!!!—the creation of Animals, by Breugel!!!—*Small rooms adjoining to the gallery*—1st. room—a sketch, by Titian.—4th room—a landscape, by Baf-fano—ditto, by Pouſſin—two ditto, by Both.—*Gallery continued*—a Claude!!!—the prodigal Son, by Guercino—St. Agnes, by the same—portrait of Pope Pan-fili, by Diego Valesquez!!!—a Madonna and Child, by Guido—two landscapes by Claude!—a holy Fa-mily, by Saffoferrato—a landscape by Both—Misers counting money, by Albert Durer!—Luther, Calvin, and Catherine, by Titian—two landscapes, by Dome-nichino!

*first floor*—a celebrated ceiling, by Pietro di Cortona, said to be his *chef-d'œuvre*!!!! The subject is allusive to Urban VIII. In the centre is the Barberini arms, carried to Heaven by the Virtues in presence of God, who is surrounded by Time, Eternity, the Fates, &c. On one side is Minerva vanquishing the Titans; on another Religion and Faith; with Voluptuousness beneath on the left hand, and Silenus on the right. On the third side are figures of Justice and Abundance in the air; and below them, Charity on the right, and

nichino!—Abraham sacrificing Ifaac, by Titian! !—a Magdalene, by Annibale Carracci—a rural dinner, by Teniers, in which is his own portrait—a copy of the Aldobrandine marriage, by N. Poussin.—*1st. room leading from the gallery*—a beautiful pavement.—*2d. room*—two paintings, by Giotto.—*3d. ditto*—two pictures, by Bassano—one by Poussin—and one by Salvator Rosa!—*4th room*—landscapes by Both and Paul Brill.—*5th room*—landscapes by G. Poussin and Paul Brill. *Give four pauls.*

Hercules

Hercules killing the Harpies on the left. On the fourth side are two figures, one of which represents the Church, the other, Prudence ; and, beneath them, is Vulcan's forge on the left hand, and Peace shutting the Temple of Janus on the right. *3d room*—a ceiling by Andrea Sacchi, representing divine wisdom. *Cabinet—Lunettes*, by Andrea del Sarto.\*

## II. *Palazzo*

\* Pictures of St. Paul and St. John, by Andrea Sacchi—two Pouffins over the door. *4th room*—S. Rosalia curing the Plague, by Pietro di Cortona ! *Left hand wing, 1<sup>st</sup> room*—a Holy Family, by Titian. *2d room*—Noah intoxicated, by Andrea Sacchi—Apollo flaying Marsyas, by ditto—heads, by Titian and Guercino. *Up stairs*—S. Andrea Corfini, by Guido !!! —a Magdalén, by ditto !!—St. John, by Guercino—S. Gerolamo, by Spagnoletto—Raffaelle's Mistres, by himself !!—and a copy by Giulio Romano !—Vanity and Modesty, by Leonardo da Vinci !!!—Death of Germanicus, by N. Pouffin !!!—a Sibyl, by Romanelli—two portraits, by Titian. *Give three pauls.* The apartments of the Princess of Palestrina are said to contain a fine collection of pictures ; but in conse-

II. *Palazzo Rospiigliosi.* This Edifice was erected on the ruins of Constantine's Baths.

Here

quence of a death in the family, they were not shewn last winter. *On the ground floor* are several rooms which contain a large collection of statues, &c. namely—Egyptian Gods—Septimus Severus, in bronze—the Etruscan Divinity, Abundance.—a colossal bust of Adrian—Sarcophagi—a figure of a Woman washing herself!—a statue of Tiberius—another of Marcus Aurelius—an Isis—busts of Marius and Sylla!—a fine table, with a small equestrian statue in bronze of Marcus Aurelius—busts of Commodus and Trajan—a statue of Erato—a sarcophagus adorned with *bassi-rilievi*—a statue of Agrippina—a large mask—fine marble columns—colossal busts of Antinous and Juno—a bust of Lucius Verus—another of Marcus Aurelius—a statue of Diana—a table made of precious marbles—an antique mosaic found at Palestrina, representing the rape of Europa!—statues of Juno, Commodus and Venus—two antique *frescos* found in the gardens of Salust! one of which represents Rome triumphant, and is quite perfect, the other, Venus going to bathe: this last has been restored by Carlo Maratti—a *clair obscur*, by Polidore de Caravaggio—Sarcophagi adorned with *bassi-rilievi*, one of which represents Apollo, Minerva, and the Muses; another, the obsequies of Meleager—Flora seated—the sleeping Faun!!! one of the finest Grecian statues

Here is a *Custodi* belonging to the garden, another belonging to the ground-floor and attic story of the palace, and another belonging to the first-floor. A building in the *Garden* contains the famous Aurora of Guido, one of the finest frescos in Rome!!!! *Rather damp and cold. Give two pauls.* *Ground floor of the Palace*—Rape of Proserpine on the ceiling of one of the rooms, by Giovanni di S. Giovanni. Rape of Europa on the ceiling of another room, by the same! Rape of Neptune on the ceiling of another room, by the same. *First floor*—A room elegantly painted in fresco, tues that has been found at Rome; it once adorned the Mausoleum of Adrian—an altar—a sick Satyr—a column of African marble—several busts—a panther—a roe, and a goat—two statues of Silenus—an ancient bath—a sleeping Love—and a large table of Egyptian granite. *All the apartments are cold, and those on the ground-floor especially so. Give three pauls.* This Palace contains an immense Library. *The fountain in the Piazza Barberini is a very fine one, though so much overgrown with weeds that its beauties are scarcely discernible.*

and on the ceiling the car of Evening, by Giovanni di S. Giovanni.\*

## TWELFTH.

\* *Ground-floor of the Palace*—A sketch of the celebrated descent from the cross, by Daniello da Volterra !!—four sketches of the angles of the cupola of S. Andrea della Valle, by Domenichino !!—St. Cecilia, by the same !!—two paintings found in Constantine's baths !!—Head of Venus, by Titian !!! *Gallery*—fifteen ancient paintings found in Constantine's Baths—several statues and busts, likewise found in the Baths, among which is a head of Venus, extremely like that in the *tribune* of the Florentine Gallery, and not inferior in beauty !!! Here is an ancient candelabre, and a verde antique bason.—*Very cold.* 3d *attic story*—1st room—drawings of statues, by Carlo Maratti. 2d room—four battles, by Leandre the elder—four landscapes by Manglar; that with the figure of our Saviour walking on the sea is particularly pleasing. 3d room—fourteen sea-pieces by Manglar—a landscape, by Claude !! 4th room—a landscape, by Paul Brill!—people blowing glass, by Gerard della Notte!—a fruit-woman and her child, by Guercino !!—a Claude !!!—a landscape, by G. Poussin—two pictures, by N. Poussin, one representing the Madonna and our Saviour with Angels !!! and deemed one of his very finest works; the other, the four seasons, or human life, and almost equally fine !!!—a Holy Family, by Titian—ceiling by Carlo Maratti.

## TWELFTH DAY.

I. *Villa Aldobrandini.*\*

II. *Villa Lôdovisja.* One of the buildings

Maratti. 5th room—Lot and his Daughters, by Annibale Caracci—a Holy Family, by N. Poussin—Noah and his Sons, by Andrea Sacchi !!—Cyclops, by Bassano—the faithful Friends, by Guercino !—a Holy Family, by Pietro Perugino—St. John, by Leonardo da Vinci—S. Rosalia, by Rubens—Pilate washing his hands, by Calabrese !!!—the circumcision, by Rubens—two landscapes, by Pietro Testa—two cattle-pieces—a portrait, by Vandyck—ditto by Rubens—ditto by Titian. 6th room—small pictures, namely—a Salvator Rosa—a Claude—a Paul Brill—two landscapes, by Luccatelli. 7th room—a Madonna, St. John, and our Saviour, by Garofalo !!!—drawings, by Guercino and other celebrated Masters. Cold. Give four pauls. 4th first floor—the visitation, by Gerolamo Muziana—Samson sleeping, with his hair cut off, by Ann. Caracci—a hunt, by Paul Brill—several landscapes by the same—Andromeda, by Guido—our Saviour and the twelve Apostles, all in separate pictures, by Guido !!! our Saviour exquisitely fine !!! Not cold. Give three pauls.

\* In the first floor of this Villa is an antique fresco-painting, found in Titus's Baths, and commonly

ings in the garden of this Villa contains Guercino's morning!!! a *tempera*-painting equally famous with, though totally different from, that of Guido; the one being day-break, the other sun-rise. The ceiling of the room directly over Guercino's morning, is adorned with a beautiful figure of Fame, accompanied by War and Peace, all by Guercino!! *Give three or four pauls.* It is necessary to choose a dry warm day for seeing this Villa, every thing worth notice

called, the Aldobrandini marriage: it is injured by time, though still sufficiently perfect to furnish a convincing proof of the excellence of ancient paintings. *2d floor*—a portrait, by Tintoret, of S. Nicolas di Tolentino!—an original sketch, by Giulio Romano, of his Apollo and the Muses!!—another head, by Tintoret—a dead Christ, by Andrea Mantegna—Bacchus and Ariadne, by Titian!!—the miracle of the demoniac Boy, by Garofalo!—Our Saviour and two of his Disciples, said to be by Titian—the repose of the Gods, by John Bellino, Titian's Master—a concert, by Parmigiano. *Without-side of the Villa* are some celebrated *alti-rilievi*, representing Boxers, a sacrifice, &c. *Rather cold. Give three pauls.*

being

being in the garden, which is extremely damp and cold.\*

III. *Chiesa di S. Agnese fuore di Porta Pia.*  
 This Edifice was erected by Constantine the Great, over the grave of St. Agnes, at the desire of his Daughter Constantia. Here are sixteen antique columns, two of which are beautifully fluted. The high-altar is of precious marbles, and under it lies the body of St. Agnes. The *Baldaquin* is supported by four fine porphyry pillars. In the Chapel of the Madonna is a curious antique candelabre; and over the altar a head of our Saviour, by Buonarroti. Behind the Church of S. Agnese is that of S. Costanza, dedicated by Constantine to

\* Another building contains a celebrated statue of Mars!!!—a beautiful Group, supposed to represent Phædra and Hippolitus, by Menelaus, a Grecian Sculptor!!!!—another Group, called Petus and Aria, but not Grecian!! and a *basso-rilievo* of Pyrrhus!!!—Near the garden-gate is a celebrated head of Juno; and, in the garden a statue of a Senator, with “Zenon,” the name of a Greek sculptor, on the drapery.

christian worship, that it might serve as a burial-place for his Daughter. This beautiful and interesting edifice, supposed to have been originally a temple of Bacchus, still retains its ancient form. The cupola is supported by twenty-four granite columns, placed in a double row; and in the middle of the church is an elevated square, where the pagan-altar seems formerly to have stood, and where now rest the bones of S. Costanza. That part of the roof nearest to the circular wall, is adorned with curious ancient mosaics, representing a vintage; and the porphyry Sarcophagus in the Museum at the Vatican, ornamented with Boys and grapes, was taken from this Temple. *These two churches may be seen at any hour, as the Sacrifan resides upon the spot—they are extremely damp and cold. Give a paul and a half.*

## THIRTEENTH DAY.

I. *Villa Doria*, particularly interesting  
from

from having once belonged to Raffaelle, who has embellished it with paintings by his own hand ; one of which represents the marriage of Alexander, and another Genii shooting at a mark. Here, likewise, are paintings by Raffaelle's Scholars. *Give two pauls.*

II. *Villa Borghese.* (*This beautiful and magnificent Villa is so cold, and so much is to be seen in the grounds, that it should be visited in warm dry weather only.*) *Without-side of the house*—Priam imploring Achilles to restore the body of Hector, a *basso-rilievo*. *In the hall*—an *alto-rilievo* of Curtius leaping into the gulph!!!!—opposite to this, another *alto-rilievo*, which seems to represent a sacrifice.\*

### III. *Villa*

\* *Second room.* A celebrated Vase adorned with Bacchanals!!!—Venus coming out of the Bath. *3d room*—a recumbent Bacchus—the bust of Scipio Africanus—a standing Bacchus. *4th. room*—group of the Graces—sleeping Boys, by Algardi—Boys with a goat—statue of Belisarius fitting—ditto of a Boxer—a landscape,

III. *Villa Madama.* This house was designed by Raffaelle, and adorned with paintings by his Scholars. *Give a paul and a half.*

Landscape, by Moore. 5th room—bust of Lucius Verus!!!—bust of Marcus Aurelius—two statues of Fauns. 6th. room—the Hermaphrodite, one of the most celebrated pieces of sculpture in Rome!!!! the mattress is by Bernini, and excellently well done, insomuch as to be called his *chef-d'œuvre*! 7th room—the fighting Gladiator, by Agasias, the Ephesian!!!! said to be the finest piece of sculpture remaining in Rome, the statues on *Monte Cavallo* excepted; one arm was restored by Buonarroti—statues of Polinia and Ceres—a Wolf in *rosa antico* suckling Romulus and Remus. 8th room—Egyptian Divinities—statues of Juno—Diana—and a Moor. 9th. room—Silenus with Bacchus in his arms!!!—the Centaur vanquished by Love!!! *Up stairs*—a picture of Venus, by Titian!!—a small highly finished picture of a Countryman with his bottle, and some other paintings, chiefly of the Flemish school. *Give two pauls.*

*Building opposite to the large and beautiful fountain in the grounds*—a collection of statues found at Gabia, among which are a celebrated bust of Marcus Agrippa!!!—a statue of Germanicus—another of Cicero—a bust of Adrian—another of Tiberius—and a greyhound! *Give one paul.*

N. B.

N. B. Every *Basilica* is, or ought to be, always open. Persons wishing to be sure of admittance at any given hour to the Palaces and Villas, should send a day before-hand. At the Capitol and Vatican admittance is easily obtained at almost every hour —at St. Peter's it is wise to appoint the Sacristan a day before-hand. Persons wishing to see small and unfrequented Churches, should send a day before-hand.\*

There are cloth-shoes sold in the streets of Rome for about three or four pauls the pair, which Invalids should always put on over their other shoes, or boots, when they visit churches, palaces, and villas. It is likewise prudent to put on an extra coat, or cloak, on going into most of the just-named edifices, and to pull it off on coming out; in short, too many precautions cannot be taken, in order to mitigate that danger-

\* I say nothing of the Palazzo and the Villa Albani, believing them both to be entirely destroyed.

ous chill which is the inevitable consequence of remaining long in large, damp, and uninhabited apartments, with marble or brick floors; and Persons afflicted with weak lungs should, on no consideration, venture into the coldest churches, palaces, &c. During the months of May and October, however, the contrast between the external and internal air is less great than at other periods.

A variety of things highly worth notice are constantly to be met with at the different Artists in Rome. Among these, *the newly-found statue of Tiberius* seems to rank highest. This statue was discovered at Pisperno, the ancient *Privernum*, between Rome and Naples—it is a sitting figure. Addison says, That about four years previous to his visiting Italy, a large piece of marble was found near Puzzubla, which proved to be the pedestal of a statue erected to Tiberius, by the fourteen cities of Asia that were thrown down by the earthquake which

which happened at our Saviour's crucifixion, and which the Emperor assisted the Inhabitants to re-build.

There are two medals of Tiberius, stamped on the same occasion, in both of which he is represented sitting, with a *patera* in one hand and a spear in the other; in short, precisely in the posture of the newly-found statue.

*The statue of Antinous*, discovered at Palaestrina during the autumn of 1793, is of beautiful Greek marble, and about eleven English feet high—he is in the character of Bacchus; his left-hand once held a thyrifis of bronze, and close to his left-leg stands the mystic basket of Bacchus. The bronze drapery, which originally covered part of this figure, is, like the thyrifis, lost; the face and hair exactly resemble the *alto-rilievo* of Antinous at the Villa Albani. The character is beautiful, the position

grand

grand and imposing, the execution delicate, the colour that of fine ivory, the preservation of the marble perfect; in a word, this is deemed the finest of all the statues of Antinous—such, at least, seems to be the opinion of our British Phidias, Mr. FLAXMAN.

*A Statue of Minerva*, said to be of the very finest Greek workmanship, has lately been discovered at Veletri, where I believe it still remains.

There are a great many Hospitals at Rome, which so amply supply Mendicants, that it is said they all may, for asking, be furnished with two or three meals a day and a bed to sleep upon.

*The Hospital of S. Spirito* is a noble Edifice, it receives Foundlings, and sick Persons of all descriptions.

*The Hospital of S. Michele* also is a fine one; it receives Orphans and aged Persons  
of

of both sexes, and likewise serves as a house of correction. The tapestry made here is worth seeing.

ANTIQUITIES AND CHURCHES WITHOUT  
THE CITY-GATES.

I. *Chiesa di S. Sebastiano alle Catacombe.*

Here are the celebrated Catacombs, originally formed, it is supposed, by the Gentiles, who took from thence the *Pozzolana* of which their buildings were composed. The Christians enlarged these Catacombs, and, in times of persecution, used them as hiding-places and sepulchres. They are said to extend six miles, *and may be explored in winter only with safety; but, even during winter, Persons whose health is delicate should not venture down.* Give five pauls.

II. *Sepolcro di Cecilia Metella.* This is one of the most perfect sepulchral monuments of ancient Rome; and was erected

by

by Crassus to enclose the remains of his Wife, Cecilia Metella.

III. *Cerchio di Caracalla.* The walls still remain entire.

IV. *Tempio di Bacco*, now *Chiesa di S. Urbano alla Cafarella.* Four Corinthian columns of white marble, which once supported the portico of the Temple, and now adorn the Church, are all the remains of antiquity we discover here, and but little worth notice.

V. *Fontana della Dea Egeria*, consecrated to this Nymph and the Muses, by Numa Pompilius. The Statue of Egeria, sadly mutilated by time, is still visible at the upper-end of the grotto; she is in a recumbent posture; and round the grotto are niches, wherein the Muses formerly stood.

VI. *Chiesa di S. Paolo alle tre Fontane*, remarkable for being the spot on which this great Apostle suffered, and where considerable

siderable numbers of Christians were executed by command of the Emperor Dioclesian, after he had employed them in erecting his baths.

VII. *Basilica di S. Paolo fuori delle Mura.* This vast Edifice was erected by Constantine the Great over the grave of St. Paul, enlarged by Theodosius, and finished by Honorius: it's chief ornaments are one hundred and eighteen magnificent columns of precious marble, taken from Adrian's Mausoleum. The altars are adorned with columns of porphyry, and the pavement abounds with fragments of ancient sepulchral inscriptions. In the arch of the great nave is a mosaic made in 440, and the centre-door, consisting of bronze embellished with *baffirilevi*, was cast at Constantinople, in 1070.

VIII. *Sepolcro di Cajo Cestio.* This Pyramid, erected in memory of Caius Cestius, *Septemvir Epulonum*, or Provider for the feasts of the Gods, is above an hundred feet high.

Within-side is a room once adorned with paintings, which now, however, are almost totally effaced.

IX. *Basilica di S. Lorenzo fuori le Mura*, anciently the temple of Neptune, of which there are considerable and beautiful remains, namely, the six pillars of the portico, and those of the *tribuna*, together with the entablature. This Church was built by Constantine the Great over the graves of St. Lorenzo and other Christian Martyrs--the pavement is very beautiful, and near the great-door is a fine antique sarcophagus, the *bassi-rilievi* on which represent marriage-ceremonies. Here likewise is another antique sarcophagus with Bacchanalian emblems. *This Church is always open, but extremely damp and cold.*

LETTER

LETTER XVIII.

*Rome, January 1798.*

HAVING finished my account of Rome, I will now proceed to mention what we found the most convenient way of visiting it's environs.

TIVOLI.

THIS excursion can only be undertaken with advantage in dry and temperate weather, autumn is the best season ; and supposing the party to consist of two Persons only, the most comfortable plan is to hire an easy carriage and a pair of strong horses, to carry you to Tivoli and S. Cosimato, and remain out three days ; for which you may probably pay about ten scudi to the Jobman, and six pauls per day to the Coachman. The distance from Rome to Tivoli is said to be eighteen Roman miles.

You are four or five hours in going ; the ascent to the latter place being long and sharp. Persons having their own carriage, usually pay three scudi per day for every pair of horses, and six pauls per day to every Driver.

Three miles distant from the gate of St. Lorenzo, is the *Ponte Mammolo*, built by Mammea, Mother to Alexander Severus, and under which passes the Teverone or Arrio. Twelve miles from the above-named gate, is the *Lago de 'Tartari*, anciently a Volcano ; and, further on, the *Ponte della Solfatara*, and the *Ponte Lucano*, all very interesting to the Naturalist. Still further on, is the *Sepolcro della Famiglia Plautia*. Tivoli is built upon rocks formed of a deposition from the water, which descends from the calcareous mountains of the Apennine—these rocks abound in the neighbourhood, and seem to prove that the spot on which Tivoli now stands, together with much

much of the adjacent country, was originally under water. We went to the Inn called **LA SIBILLA**, from a beautiful Temple of that name, standing in the garden of the house : it is said, however, to be in reality a Temple of Vesta, the Temple of *La Sibilla*, which stood close to it, being now converted into a Church. At the inn you may generally have dinner for six or eight pauls per head, and beds for four.— The attic-floor, which is the driest, commands a view of the grand cascade of the *Teverone*. Persons who care much about eating, should take meat, bread, and wine, with them, as fish and eggs are the only provision likely to be found at Tivoli. We went before dinner to see the *Grotto di Nettuno*, which lies immediately under the garden of the inn, and is well worth viewing, though so damp as to be dangerous to Invalids. After dinner, we visited the *Tempio della Toffe*, which is quite entire, and

E 3                  beautifully

beautifully crowned with shrubs; (it resembles the Temple of Minerva Medica at Rome)—and then, walked round the Terrace to see the *Cascadelle*, *Mecænas's Villa*, and the *Villa d'Este*, which objects render this walk one of the most interesting in Italy.

## SECOND DAY.

We set out early in the morning for *S. Cosimato*, a Convent ten miles distant from Tivoli: this Convent is built upon a cliff overhanging a deep and narrow valley, through which flows a river that, from being considerably obstructed in it's course by fragments of rocks, apparently fallen from the surrounding precipices, is broken into thundering torrents and natural cascades. The most curious object here is the *Claudian Aqueduct*, one arch of which, where it crossed the river, is yet standing; and this Aqueduct was carried through the heart of several mountains, and extend-

ed

ed to Rome, a distance of near sixty miles; and the labour so stupendous a work must have cost is almost inconceivable. The entrance into one part of it is just under the Convent-garden; you go down with lights, and may pass a considerable way under the mountain, where the Aqueduct is as perfect as if made but yesterday, not even the plaster having suffered any injury from time. The mountains of S. Cosimato are formed of the same tartareous deposition with those of Tivoli. After having taken some refreshment, which we carried with us, we set out for *Horace's Villa*, (three miles distant from the Convent, and whither you must either go upon an afs, or walk, there being no carriage-road further than S. Cosimato.) After taking a view of the *Villa* and the *Sabine farm*, we returned to the Convent, where the Monks shewed us a book which describes the ancient site of the *Villa*, and likewise mentions the old

names of every place and river in the neighbourhood. We then went back to dine at Tivoli.

## THIRD DAY.

We visited the *Villa Adriana*, two miles from Tivoli, and on the way back to Rome. The edifices belonging to this Villa are supposed to have extended for seven miles—here were three Theatres—a *Hippodrome*, the *Pecile* of Athens—the Stoic's Temple—the Library—Temples of Diana and Venus—the imperial Apartments—rooms for the Emperor's family—the Temple of Apollo, where are niches for the nine Muses—the Soldiers' Quarters, built under-ground, yet quite dry and perfect—baths for Women—baths for Men—Philosophical Schools—Apartments for the Philosophers—the *Canopo*—a Temple built in imitation of that of Serapis in Egypt, &c. &c. Some remains of all the above-mentioned buildings may still be discovered.

The

The Master of the inn at Tivoli is worthy and civil ; the Natives of the country, generally speaking, savage. There is another inn besides *La Sibilla*, but it is reckoned a very bad one, though perhaps less damp and noisy than *La Sibilla*, where the sound of the water-fall frequently prevents Travellers from sleeping.

### PALESTRINA.

PALESTRINA, the ancient *Præneste*, is somewhat above twenty English miles from Rome, and merits notice, on account of the famous Temple of Fortune erected here by Sylla, and afterwards repaired and decorated by Adrian, of which there are considerable remains, although the town of Palestrina is built on it's foundations. The Mosaic taken out of this Temple, and now placed in the *Palace of Prince Barberini*, is a very curious piece of antiquity !—Winkelmann supposes

supposes it to represent the arrival of Melænæus and Helen in Egypt.

We hired horses for two days, took provisions with us, and set out early in the morning. The road is good, and the inn not very bad.

### FRASCATI.

FRASCATI, in Latin *Tusculum*, is about twelve English miles from Rome ; and, as the road is good, Travellers may easily go and return in the same day, by setting out early ; though it is more adviseable to sleep one night at Frascati. In the way thither we saw *Grotto Ferrata*, which lies very little out of the direct road, and from whence to Frascati, (about one mile and a half in distance) the drive is delightful. *Grotto Ferrata*, usually denominated, *the site of Cicero's Tuscan Villa*, is particularly famous for some capital paintings in *the Abbey*, by Domenichino,

menichino, the most celebrated of which is, the demoniac Boy !!! At Frascati the colossal bust of Antinous in the *Villa Madragone*, which belongs to the Borghese Family, is highly worth seeing, it was found at Tivoli ; and, according to Winkelmann, may be ranked among the finest things yet discovered in sculpture ! The *Villa Falconieri* merits notice.

The Inn at Frascati is a tolerably good one, and the Master very civil ; it is advisable, however, for Travellers to carry cold meat with them.

I will now close my letter with what seems to me the present character of the Romans. This people, taken collectively, neither possess the worth of the Tuscans, nor the good-humoured buffoonery of the Neapolitans, though many Individuals are extremely amiable. The Nobles seldom trouble themselves to attain much erudition,

but

but are polite and kind to Foreigners. Gentlemen belonging to the Church and Law are usually well-informed ; it is, however, remarkable, that the most learned of these are not Romans. Tradesmen make no scruple of imposing upon Foreigners, and the Populace are not only inclined to cheat and thieve, but likewise to be savage, passionate, malicious, and revengeful. The People in general still retain much of their former haughty character ; and the Inhabitants of Trastevere (said actually to descend from the ancient Romans) are not only brave to ferocity, but so proud of their Ancestors, that nothing can induce them to match with a person who does not boast the same origin.

A Gentleman told me he lodged in the house with one of these Trasteverini, a Barber by trade, and wretchedly poor, when his Daughter was addressed by a wealthy and respectable German ; but, notwithstanding these

these advantages, the Lover received a rude and positive refusal from the Mother of the Girl. My acquaintance, surprised at this behaviour, asked the Mother why she acted so imprudently?—“Your Daughter, (continued he) is wholly unprovided for; surely, then, you ought to rejoice in an opportunity of uniting her to a rich and worthy Man.” “Rejoice in uniting her to a Foreigner, a Barbarian! (exclaimed the Woman) No, Sir; were my Daughter capable of cherishing so disgraceful an idea, I should not scruple to plunge a dagger into her heart.”

The best *Hotels* at Rome are MARGARI-  
TI's, SARMIENTO's, and Pio's.

## LETTER

of a number of very good Authors, who have described  
the various objects of interest which hither evinced; hence  
we add the following.

### LETTER XIX.

Naples, September 1797.

BEFORE I enter upon a description of this City, I will give you a short account of the country through which we passed on our way from Rome hither.

*Albano*, the first object worth notice, is a beautifully situated Town, and contains a Mausoleum called that of Ascanius the Son of Æneas, though many Authors suppose it to be the tomb of Clodius. Here, likewise, near the Gate leading to Riccia, is another Mausoleum, terminating in several pyramids, and called the tomb of the Horatiæ and Curiatii, although more probably that of Pompey the Great.

*Lago Castello*, or the Lake of Albano, is the crater of an extinct volcano, and seven or eight miles in circumference. The Canal

of

of this Lake, called the *Emisario*, one of the most extraordinary works of the ancient Romans, is said to have been done during the siege of Veii, in obedience to the Delphic oracle. At *Castel Gandolfo*, one mile distant from Albano, is the Villa Barberini, the garden belonging to which comprises the ruins of *Domitian's Villa*.

Six miles distant from Albano, is the site of the ancient *Lavinium*.

*Veletri*, once a considerable town belonging to the *Volsci*, is celebrated for being the country of Augustus.

Between Veletri and Terracina lie the Pontine Marshes, (*Paludi Pontine*,) said to be about twenty-four miles in length. Appius Claudius was apparently the first Person who undertook to drain them; Cethegus and Cæsar continued the work, which, in the lower ages, was repaired by Cecilius Decius, at the command of Theodoric. Boniface VIII. was the first Pope who began to drain

drain these Marshes ; Martin V. before his accession to the papal throne, was employed to continue draining them, and succeeded wonderfully by making the Canal called *Rio Martino*. The Princes of the house of Medicis, and after them, Sixtus V. made new canals ; subsequent Popes pursued a similar plan ; till at length, the present Pontiff completed this benevolent work, and formed a road over the Marshes, justly esteemed one of the best in Europe : and so wise are the precautions he has taken to purify the air, that no danger is to be apprehended from it now, except during the prevalence of very hot weather.

*Piperno*, anciently *Privernum*, is supposed to have been the capital of the Volsci.

*Terracina*, a beautifully situated town, was originally built by the Volsci, and afterwards became a Roman Colony : the Pope has a Palace here. The *Cathedral* was erected upon the ruins of a Temple of

Apollo

Apollo—the portico is supported by fine fluted marble columns. Here is a curious Vase, and an inscription in honour of Theodoric, first King of Italy. On the hill above the town are ruins of Theodoric's Palace, and the ancient Anxur. The *temple of Jupiter Anxur* especially merits notice; it was erected by order of the Consul Posthumius, after the design of Vitruvius Pollio.

The *Port of Terracina*, made by Antoninus Pius, seems to have been a fine one. A few miles from hence is a building called *Torre de' Confini*, which separates the kingdom of Naples from the patrimony of St. Peter.

*Fondi*, a small town built upon the Appian way, once belonged to the Aurunci, a People of Latium—the air here is deemed unwholesome.

*Itri*, another small town, anciently called *Mamurra*, is likewise built upon the Appian way.

Near Molo-di-Gaeta, on the right of the high-road, is *an ancient Tower*, supposed to be the tomb of Cicero, erected on the spot where he was murdered.

*Molo-di-Gaeta* is a beautifully situated town, in a wholesome air. At Gaeta is a building called *Torre d'Orlando*, supposed to have been the Mausoleum of Munatius Plancus, the Founder of Lyon. *In the Baptistry of the Cathedral at Gaeta*, is a *bafforilievo*, representing Ino, Wife of Athamas, King of Thebes, sitting on a rock, and hiding one of her Children in her bosom, to save it from it's Father's fury. This *bafforilievo* bears the name of Salpion, an Athenian Sculptor.

After quitting Gaeta, you pass the *Gargliano*, (anciently the *Liris*,) in a ferry; and near this river, on the Gaeta-side, are ruins of an *Amphitheatre*, an *Aqueduct*, &c. supposed to have been part of the ancient town of *Minturnum*.

*Capua*

*Capua* is a dirty town, which contains little or nothing worth notice, except fragments of antiquities taken from the old City, among which are colossal heads, that once adorned the Amphitheatre of ancient Capua, and are now placed in the court of the Governor's Palace.

From Capua to Naples, the country is one continued garden.

## LETTER XX.

*Naples, September 1797.*

NAPLES, in Italian Napoli, is, at first sight, one of the most captivating Cities in Italy, owing to it's immense number of Inhabitants, magnificent quay, and beautiful situation: this first impression, however, soon wears off; while the extreme bad taste which pervades almost every building, induces Travellers to prefer Rome, even in her present mutilated state, to all the gaiety of Naples. This last-named City is so ancient, that it is scarcely possible to pierce through the clouds of obscurity which envelop it's origin: tradition, however, reports, that it was founded by an Argonaut thirteen hundred years before the Christian æra, and afterwards peopled and enriched by Greek Colonies from Rhodes, Athens, and Chalcis. It anciently bore the name of Parthenope,

Parthenope, an appellation bestowed upon it by the Phœnicians, in consequence of it's charming situation. Near Parthenope stood another City, called Paleopolis, from being so old that it's origin was ascribed to Hercules; and when Parthenope was destroyed by her jealous Neighbours, the People of Cuma, and afterwards rebuilt in obedience to an oracle, the new City was called *Neapolis*, to distinguish it from the old one, called *Paleopolis*; till at length both were joined together by Augustus. Naples, however, still retained her Grecian manners, customs, and language, and even to this day retains them in many parts of her territories.

I will now mention, in a summary manner, the objects best worth notice in this City.

The most beautiful part of Naples is it's magnificent Quay, which comprehends a

public walk, called the *Villa Reale*, at the entrance of which are two antique Statues of Warriors, and, in it's centre, the celebrated group, called *Il Toro Farnese*, originally brought to Rome from Rhodes, and found in Caracalla's Baths, from whence it was removed to the Farnese Palace. It is supposed to represent Amphion and Zetus, who, by order of Antiope, their Mother, are binding Dirce to the horns of a wild bull. Apollonius is said to have executed much of this Group, which has, however, been restored in so many parts that little of the antique work remains, the bull excepted.

*The Palazzo Reale*, erected by the Count de Lemos, Viceroy of Naples, after the design of Cav. Fontana, is a good piece of architecture.

*The Piazza* before the Palace, contains a gigantic Statue of Jupiter, which was found at Pouzolo.

*Castel-*

*Castel-Nuovo* is a large fortress, which contains the *Arsenal*, and a curious arch erected in honour of King Alphonso.

*Chiesa di S. Luigi di Palazzo*, is a handsome church—behind the high-altar is a painting by Luca Giordano, so are those on the sides of the choir, and on the ceiling of the sanctuary. Here, likewise, are paintings by P. Matteis, Solimene, &c. The Sacristy contains paintings by Giaquinto.

*Chiesa di S. Spirito a Palazzo*—A Madonna, by Giordano!—and the baptism of our Saviour, on the ceiling, by Matteis.

*Chiesa di S. Francesco Saverio*, or *S. Ferdinando*—a vault and cupola, by Matteis!

*Chiesa di Sa. Maria della Solitaria*—paintings by Spagnotto and Giordano—St. Cecilia, by M. A. Caravaggio.

*Chiesa di Sa. Brigida*—Tomb of Giordano—and a cupola painted by the same Master.

*Castello dell' Uovo*—Once a Villa belonging to Lucullus, and separated from the

main-land by an earthquake. William I., second King of Naples, built a Palace here ; it derives it's name from it's shape.

*Chiesa di Sa. Terefa*—Paintings by Giordano.

*Ascensione de' Celestini*—Paintings by the same Master.

*Chiesa di Sa. Maria del Parto*—The tomb of the celebrated Poet, Sannazaro, stands behind the high-altar of this church, and was executed by Poggibondi, a Scholar of Buonarroti's. The composition is good, though too much loaded with ornaments ; the subjects allude to the pescatory eclogues, and other writings of Sannazaro. On the top is his bust, with his Arcadian name, *Aetius Sincerus*—the two figures of David and Judith, were originally designed for Apollo and Minerva ; the inscription is by Cardinal Bembo.

*Castello di S. Elmo*, formerly called S. Erasmo, or S. Ermo. This Fortress, and the

*Chartreux*

*Chartreux*-Convent near it, are well worth seeing. If you walk, the distance from Naples to S. Elmo is inconsiderable ; but, from the ascent being very sharp, and continually up steps, it is fatiguing to walk. The coach-road is a good one ; but carriages with four places cannot well go without four horses : carriages with two places, however, may go with a pair. The Fortress of S. Elmo was begun by the Normans, and the Citadel erected by Charles V. This horrid-looking prison is chiefly formed out of an immense rock, and said to contain subterranean apartments, which extend to the *Castello-Nuova*. The view from S. Elmo is beautiful.

*Chiesa di S. Martino*, belonging to the *Chartreux*-Convent—rich in marbles, but too much ornamented. The twelve Prophets in the nave, are by Spagnoletto !—the ceiling by Lanfranco ! The second Chapel, on the left-hand, contains three pictures by

Massimo,

Massimo, representing the life of S. Bruno! —in the Choir is an unfinished nativity, attributed to Guido—here, likewise, is our Saviour administering the communion, by Spagnoletto. The high-altar is immensely rich—the Sacristy contains a dead Christ, by Spagnoletto! and a ceiling by Giordano! In the Chapter-room is a picture of the Madonna, our Saviour, and S. Bruno, by Lanfranco; and in the Prior's apartment, a celebrated crucifix, by Buonarroti!! The view from the Convent-Garden is particularly fine.

*Chiesa di S. Severo, la Sanita, and S. Gennaro de' Poveri*—all lead to the Catacombs. *No Invalid should visit these subterranean repositories, the investigation of which cannot even be wholesome for Persons in health, all the unhappy Sufferers during the last Plague having been thrown in here.* The Catacombs of Naples are said to be much larger and finer than those of Rome; it is not easy, however,

however, to ascertain this, it being impossible to penetrate far into them. The general opinion seems to be, that they were public burial-places, originally made by the Pagans, who dug stone for their immense edifices, till they formed these vast caves which were afterwards devoted to the Dead.

*Palazzo di Capo di Monte.* Jobmen will not suffer their carriages to ascend the hill on which this Palace stands, without four horses, for which the usual price is three ducats.\*

### The

\* This Edifice contains a very large collection of pictures, some of which are strikingly fine, together with a celebrated Cabinet of medals, cameos, intaglios, and an onyx cup, eight inches in diameter. *Invalids, however, should only visit it from the end of June to the end of October;* the apartments being, at other times, extremely damp and cold. Most celebrated pictures—Portraits, &c. by Parmigiano!—Margarita of Austria, by Tiziano—Giulio Clovio, by himself—Danae, by Tiziano!!!—the last judgment, by Giulio Romano—Venus and Adonis, by Tiziano!—the Magdalene, and an *Ecce Homo*, by Guido—two heads, by Spagnotto—naked Children!—Democritus

*The University, or Studii Publici,* contains the famous colossal Hercules of Glycon !!! with many other things worth notice. This University was erected by order of the Viceroy Ferdinand Ruiz de Castro, Count de Lemos, after the design of Fontana. The front is ornamented with antique Statues found at Cuma, and supposed to have once mocritus and Heraclitus—the resurrection—Hercules between Virtue and Pleasure—Rinaldo and Armida ! and a smiling Child holding back a curtain, all by the Caracci Family—marriage of S. Catherine, by Correggio !!!—a large number of pictures, by Schi-done, whose works are very rare—two large pictures with fine heads—Christ triumphant—the Madonna in glory, and two concerts of Angels, all by Correggio !!! a Madonna and Child—a *tempora*-painting—a Holy Family, with Attendants—the Madonna, our Saviour, and S. Catherine—and Children's heads, all by Correggio!!!!—three Holy Families, by Raffaelle—Leo X. between two Cardinals, said to be a copy of the picture in the *Palazzo Pitti* at Florence, done by Andrea del Sarto—Raffaelle's Servant, by Raffaelle—the Holy Family, by Andrea del Sarto—a head, by Leonardo da Vinci—S. George and the Dragon, by Rubens—the finding of Moses, and the betraying of Christ, by Paul Veronese. This Palace contains one of the four great Libraries of Naples.

belonged

belonged to the Family of Agrippa ; it was publicly opened in 1615, by Don Pietro de Castro, Son and Successor to the Count. There appears, however, to have been an University at Naples previous to this period, and founded, it is said, about the year 1587.

*Chiesa della Verità*—Good pictures.

*Chiesa di S. Efrem*, or *Jefremo Nuovo*—A fine Library, with many rare manuscripts.

*Chiesa di Sa. Maria Maddalena de' Pazzi*, or, *Il Sacramento*—Good pictures.

*Chiesa di S. Domenico di Soriano*—Cupola by Calabrese, and a picture by Giordano.

*Palazzo Tarzia*—Some good pictures, and one of the four great Libraries of Naples.

*Chiesa della Pietà de' Torchini*—A cupola by Giordano !

*Chiesa di L'incoronata*—Some remains of paintings, by Giotto.

*Chiesa di Sa. Maria la Nuova*—The adoration of the Magi, by Giordano.

*Chiesa di Monte Oliveto*—A statue, called Joseph

Joseph of Arimathea, which is, in fact, the portrait of Sannazarò—a picture representing the purification, by Vafari, who likewise painted the Sacristy—an assumption, by Pinturicchio. The Library is considerable; and, in the Apothecary's Shop belonging to the Convent, the famous perfumed Naples-Sap is sold.

*Palazzo Matalone*—A handsome edifice, which contains some statues, &c.

*Chiesa di S. Anna de' Lombardi*—The infant Jesus and the Madonna, presenting a rosary to S. Domenico, by Lanfranco.

*Chiesa di Spirito Santo*—much ornamented—the Madonna presenting a rosary to S. Domenico, by Giordano.

*Chiesa di S. Giovanni de' Fiorentini*—built by a Disciple of Buonarroti's—the architecture is admired, as are some of the paintings.

*Chiesa di Sa. Trinità del Monte-Ermeo*—St. Jerome, by Spagnolletto—a Madonna and

and Saints, by the same—paintings, by Bernardino.

‘*Chiesa di Trinità Maggiore*, or *Gesù Nuovo*.

—This is deemed the finest church at Naples—it was built after the design of Novello di S. Lucano, but has suffered considerably from earthquakes; by one of which the cupola, painted by Lanfranco, was destroyed, the four Evangelists excepted—the other paintings in the present cupola are by Paul Matteis. Over the great-door is an immense fresco, by Solimene, representing Heliodorus driven out of the Temple! The Chapel of the Madonna, on the right-hand, is by the same Master—the Chapel of S. Ignazio, is adorned with fine marbles; and the whole Church beautifully incrusted and paved with the same. The Chapel of the Trinity contains a picture, by Guercino.

*Chiesa di Sa. Chiara*—A Gothic Edifice, so much surcharged with ornaments, that it looks more like a ball-room than a Chris-

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tian temple—the ceiling is chiefly painted by Sebastian Conca; but, in that part immediately over the high-altar, is a celebrated fresco, by one of Solimene's Scholars, representing Sa. Chiara putting the Saracens to flight. Here are some curious Gothic tombs, and *bassi rilievi*.

*Palazzo della Rocca*—Some good pictures.

*Chiesa di Gesu-Vecchio*, or *Il Salvadore*—Two paintings by Mark of Siena, and one by Solimene.

*Chiesa di S. Giovanni Maggiore*—This Edifice is built upon the ruins of a Temple which was erected by Adrian to his Favourite Antinous, and some small remains of ancient fluted columns may still be traced. It was consecrated by Constantine and Helena to St. John Baptist; and, in consequence of its great antiquity, a tomb which it contains has been dignified with the name of *Parthenope's Sarcophagus*.

*Palazzo*

*Palazzo Filomarino*—The best worth seeing of any Palace at Naples, in point of pictures.

*Chiesa di S. Domenica Grande*, or *S. Domenico Maggiore*—Rather a plain Church, with a handsome high-altar—Here is a portrait of S. Domenico—an annunciation, attributed to Tiziano; and a flagellation, attributed to M. A. Caravaggio. The ceiling of the Sacrifice is adorned with a Glory, by Solimene! The Convent belonging to the Church of S. Domenico, formerly comprised the University.

*Chiesa di Sa. Maria della Pietà*—(a Chapel belonging to the Palazzo San Severo)—This singular Edifice is richly adorned with marbles, and contains, in every arch, a Sarcophagus, and a Statue of one of the Princes of S. Severo; while, attached to every adjoining pilastry, is the tomb of the Princess, Wife to the Prince in the arch—each of the last-named tombs being ornamented with a

Statue representing the chief virtue of the Lady in the tomb. One of the most remarkable statues is that of Modesty, covered from head to foot with a veil, through which, however, the features are clearly discernible. This work merits notice from being original, as neither Greeks nor Romans seem to have attempted veiling the face, and yet expressing the features. The Sculptor was Corradini. Vice undeceived, is likewise an extraordinary group; it represents a Man caught in a net, from which he is endeavouring to disengage himself, aided by the Genius of Good-sense. This group is by Queirolo. On the opposite side of the Chapel is a dead Christ, covered with a veil, which seems damped by the sweat of death, an extraordinary work—likewise attributed to Corradini. This Chapel is so devoid of taste, that it rather resembles a Sculptor's shop than a Mausoleum: it is always open till eleven in the forenoon; and the Verger

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is very thankful for a *carlino*, as, in fact, he has no claim upon Strangers.

*Palazza Caraffa*—Some antiquities, particularly the head of a colossal bronze horse ! the remaining part of which was melted down to make a bell for the Cathedral.

*Chiesa de S. Pietro à Majella*—Paintings on the ceiling, by Calabrese !

*Chiesa di Sa. Maria Maggiore*—erected on the ruins of a Temple of Diana—a fine cupola !

*Chiesa di S. Paolo Maggiore*—This stately edifice stands upon the site of an ancient Temple, supposed to have been erected by Julius Tarsus, Tiberius's Freed-man, who dedicated it to Castor and Pollux. Much of this temple remained till the earthquake of 1688 ; but, now, only two columns are entire. These noble vestiges of antiquity, two bases of other columns, and the trunks of the statues of Castor and Pollux, (recumbent figures half buried in the wall) are without

side of the Church, the elevation of which is very elegant, and the inside beautifully incrusted with marble, and embellished with paintings by Maffimo, Belisarius, and Solimene! The Sacristy contains paintings by the last-named Master! The Cloisters of the adjoining Convent are embellished with antique columns, and built upon the site of an ancient Roman Theatre, where Nero first exhibited in public.

*Chiesa di S. Lorenzo*—Statues by Giovanni di Nola, and fine marble columns taken from the ancient palace of the Republic.

*Chiesa di S. Filippo Neri*—One of the handsomest churches in Naples—it was begun, A. D. 1586, after the design of Denys di Bartolomeo—the outside is of fine marble, the inside lined with the same, and divided into three aisles by magnificent granite columns. Near the great door is an immense fresco, by Giordano, of our

Saviour

Saviour chasing the Buyers and Sellers from the Temple!—Over the fifth altar on the right-hand, is Sa. Teresa, with her Carmelites, at the foot of a crucifix, by the same Master—on the opposite side of the aisle, S. Francesco, by Guido!—together with the Chapel of our Saviour, admired for it's architecture—and between this and the high-altar, is the Chapel of S. Filippo Neri, containing a cupola, by Solimene, which represents the Saint in glory. On the opposite side of the high-altar is another Chapel, the cupola of which was painted by Solimene—the subject being Judith shewing Holofernes's head to his Army. The high-altar and it's columns are of precious marbles, the pavement is marble, and very elegant. In the Sacristy are pictures attributed to Guido, Domenichino, and Palma.—Here is one of the four great Libraries of Naples.

The Cathedral, commonly called *Vescovado*, or, *La Chiesa di S. Gennaro*, the Patron of Naples, is an ancient Gothic Edifice, built by Nicolo Pisano, upon the ruins of a Temple of Apollo, and afterwards repaired under Alphonso I. in consequence of it's being considerably damaged by the earthquake of 1485.—The outside is cased with beautiful white marble, the inside by no means splendid—the Font is antique, and adorned with thyrises and masks—strange ornaments for a christian temple ! over the high-altar is an assumption, by Perugino. The Chapel called, *Il Tesoro*, and built in consequence of a vow made by the City of Naples during the Plague of 1526, is a very fine one, it's cupola was painted by Lanfranco ! The large picture of S. Gennaro coming out of the furnace is by Spagnolotto. The blood of S. Gennaro, collected, as it is said, by a Neapolitan Lady, during

his

his martyrdom, is kept in this chapel, and the ceremony of liquifying it performed in the months of September and May. The subterranean Chapel of S. Gennaro, which contains his body, is supposed to be a remaining part of the ancient Temple of Apollo, and therefore worth notice.—*Santa Restituta*, formerly the Cathedral, which joins the church of S. Gennaro, was erected during the reign of Constantine, and is supported by Corinthian columns, probably taken from the Temple of Apollo: it possesses no charm but its antiquity, and is moreover excessively damp.

*Chiesa de S. S. Apostoli.* A handsome edifice erected on the site of a Temple of Mercury, and consecrated to the Apostles by Constantine; it was, however, rebuilt in 1626. Over the great door is a large fresco by Viviani!—The cupola was painted by Binaschi, and the ceiling of the middle-aisle and principal chapels by Lanfranco,

who likewise did the pictures in the choir—the nativity of the Madonna is by Giordano!—and the presentation in the temple, by the same Master.—The high-altar is richly ornamented, and on it's left is a celebrated *basso-rilievo* by Flamingo, representing a concert of Children ! !—this *basso-rilievo* makes one of the ornaments of the Filomarino-Chapel, great part of which was executed after the designs of Guido, by Calandra de Vercell. The Chapel of the Conception on the opposite side merits notice, as does the Sacrify.

*Chiesa di S. Giovanni a Carbonara*, remarkable for an immense Gothic tomb of Lodislas, King of Naples, another of Giovanni Caracciolo, and likewise for the sculpture in the Vico-Chapel.

*La Vicaria* merits notice, as it is curious to observe how Justice (falsely so called) is administered at Naples: added to which, this once was the royal residence.

*Ospedale di Sa. Maria Annunziata*—This

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is the richest Hospital at Naples; and the church belonging to it is said to be a good piece of architecture.

*Chiesa di Sa. Maria del Carmine*—An assumption, by Solimene.

*Adjoining to the Royal Palace is the Porcelain Manufacture*, which, in beauty of design and elegance of shape, may vie with any porcelain in the world.\*

*Palazzo Berrio*—In the Garden is a nelegant little Building, containing a Group in

\* Here is the celebrated antique Statue of Agripina, the mother of Nero, who seems to be represented at the moment when she is told that her Son dooms her to death. The mild, pathetic, deep despair, expressed throughout the whole of this charming statue, is wonderful, and proves that sculpture, when carried to its highest pitch of excellence, can move the passions quite as much as does the finest poetry!!!—Here also are statues of *Cariatedes*—Ceres—Ifis—a Hercules in bronze strangling the serpents, with beautiful *bassi-rilievi* on the pedestal—a Mercury in bronze—antique marble vase—statues of Caligula, Lucius Verus, and Marcus Aurelius—a bust of Homer! &c.—together with a fine collection of Grecian vases. Give five or six carlini.

white

in white marble of Venus and Adonis, said to be the *chef-d'œuvre* of Canova. *Here the Servants take no money.*

The abominable Neapolitan custom of throwing dead bodies, without coffins, into burial-places under the churches, renders it dangerous for the Living to enter those which are most used as receptacles for the Dead.

Travellers who wish to visit the Churches best worth notice, and least objectionable on the above-mentioned account, should confine themselves to *Sa. Maria del Parto*—*S. Martino*—*Trinità-Maggiore*—*Sa. Chiara*—*S. Domenico-Maggiore*—*S. Maria del Pietà*—*S. Paolo-Maggiore*—*S. Filippo Neri*—*S. Gennaro*—and *Santi Apostoli*.

Naples contains several Theatres, namely; *Teatro di S. Carlo*—*Teatro de' Fiorentini*—*Teatro Nuovo*—*Teatro del Fondo*—*Teatro di S. Ferdinando*—and *Teatro di S. Carlino*. *S. Carlo* is usually considered as the

the finest Theatre in Italy; it was built after the design of Ametrani, and has six rows of boxes, a spacious *parterre*, and an immense stage. The looking-glasses which once adorned this Theatre are now taken away, and paintings substituted in their stead; these last, however, are not in a good taste.

The climate of Naples differs materially in different parts of the City. Persons who wish for an air congenial to weak lungs should live in the *Fouria*.

In *Largo di Castello* and its environs, the air is tolerably soft; but in the quarter of *S. Lucia*, the vicinity of the sea, united with the dampness occasioned by a tufo-mountain, directly under which the houses are built, renders the air extremely dangerous to Invalids, and by no means wholesome for Persons in good health. The houses on the *Chiaia* are less dangerous than those in the quarter of *S. Lucia*, because further removed

moved from the tufo-mountain; but their situation is too much exposed for Persons afflicted with weak lungs, besides which the sun upon the Chiaia is unwholesome.

Great care should be taken by Foreigners in order to procure good water, a scarce commodity at Naples—That of the Fountain Medina, near Largo del Castello, that of the Marinella, in the quarter of S. Lucia, and that of the Fountain di S. Pietro Martire, is excellent; but Persons who do not contrive to procure water from one of these fountains, which are all supplied by an aqueduct, incur the risk of being attacked with a dysentery, or some other putrid disorder.

The population of Naples is supposed to amount to about three hundred and sixty thousand souls; forty thousand of whom, according to many Writers, are termed *Lazaroni*, from having no home, and being consequently obliged to make the streets their

their sleeping-place; this, however, is untrue, it being quite as rare to see the Indigent without a bed at Naples as in any other City of Italy: the fact is, that the *Lazaroni* sleep three or four in one bed, paying a grain each to their Landlord.

There are several Inns, or, more properly speaking, Lodging-Houses, at Naples, namely; *the Albergo Reale*—*the Lione d'oro*—*the Albergo di L'Emperatore*—*the Aquila Nera*—*the Procele*—*the Villa Imperiale*—*the Gran-Bretagna*, &c.

The character of the Neapolitans has been much mistaken by Travellers, who seem inclined to think the lower classes of People cunning, rapacious, profligate, and cruel; and the more exalted, ignorant, ill-bred, licentious, and revengeful; this, however, is not, generally speaking, true; for the common people are good-humoured, open-hearted, and though passionate, so fond of drollery,

drollery, that a Man in the greatest rage will suffer himself to be calmed by a joke: and though a Neapolitan sometimes does an injury from the first impulse of anger, that impulse past, he never harbours malice. Those among the common People who have mixed much with Foreigners, are expert in bargains and eager to extort money; while those who have lived chiefly among each other display no such propensities: and what seems to indicate a noble disposition is, that they all may be governed by kind words, while a contrary language never fails to frustrate it's own purpose. Gentlemen of the Church, Law, and Army, are tolerably well educated; and in this middle rank may be found as much true friendship, as much sterling worth, and as many amiable characters, as in any Nation whatsoever; neither are examples wanting, even among the Nobility, of talents, erudition, and moral virtue;

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tue; though the Government of Naples is so despotic, and consequently so jealous of rising Merit, that Persons who really possess power to distinguish themselves seldom dare to exert it.

LETTER

## LETTER XXI.

*Naples, September 1797.*

THE environs of Naples are extremely interesting, far more so, indeed, than the City itself. The Bay, which seems to have been the mouth of an extinct volcano, is embellished with several beautiful Islands; while, on it's western side, lie Pausilipo, Puzzuoli, Baiæ, &c.; and to the east, Portici, Stabia, Pæstum, and Sorrento. The Bay of Naples was formerly more extensive than it is at present, as appears from the situation of two ancient Light-Houses, both of which, now, are actually in the heart of the City: the ruins of the most ancient may be seen behind the Church of *S. Onofrio de' Vecchi*, the other stood on the site of *Gesù Nuovo*.

I will

I will now mention what we found the most convenient way of visiting the Antiquities and Natural Curiosities in the environs of Naples.

EXCURSION TO POMPEII, HERCULANEUM  
AND PORTICI.

WE hired a carriage for the whole day, took a cold dinner, bread, wine, knives, forks, and glasses, and set out at seven in the morning for Pompeii, bargaining, however, with our Voiturin to stop two or three hours at Portici on our return. Pompeii is between thirteen and fourteen English miles distant from Naples; the road lies through Portici, Torre-del-Greco, and Torre-del-Annunziata. You likewise pass through rich vineyards, and over various streams of lava, poured down by Vesuvius towards the sea, in consequence of different eruptions. We drove to that side of Pompeii which contains the Soldiers' Barracks, where we got

out of the carriage, ordering our horses to be put up near the excavated Villa on the opposite side of the Town, and our dinner to be carried to the just-named Villa : we then walked (accompanied by the *Cicerone*, who is very intelligent,) through the Barracks and all the excavated ruins near them, and from thence crossed a large vineyard, under which is the central part of the Town, to an excavated Street, supposed to be the Appian-way; afterwards proceeding through the gate of Pompeii to the tombs near it, and then going to the Villa above-mentioned, by far the most curious object of investigation yet discovered. We dined in this Villa, and then sent for our carriage to take us up at the garden-gate.

Pompeii was buried under ashes and pumice-stones thrown out from Vesuvius, A. D. 79; and accidentally discovered by some Peasants, A. D. 1750, as they were digging in a vineyard near the River Sarno.

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The excavation of this interesting City was attended with less trouble and expence than that of Herculaneum, it being buried only twelve or fifteen feet under ashes and pumice-stone.

On quitting your carriage you go down a small descent to *the Soldiers' Barracks*, nearly an oblong-square, with a portico round it, supported by brick pillars stuccoed and painted, with several figures in armour engraved upon them, supposed to have been done by the Roman Soldiers. The rooms within the portico are of various dimensions, some of the largest being about fifteen feet square; and in one of these (probably a prison,) iron stocks were found, with skeletons standing in them. This part of the City contains fragments of *an ancient Doric Temple*, evidently of an anterior date, and in it's appearance, far more simply majestic, than the rest of the yet excavated buildings: within this Temple is an altar, and

without-side, near the entrance, another. The building in general seems to have been composed of a sort of tufo formed by depositions from water, and the same with that of which the temples at Pæstum are built. Nearly adjoining to the Doric Temple, is *an open Theatre*, originally lined throughout with beautiful white marble: that part which held the Spectators is of a semi-circular form, and on either side, near the stage, is a consular-seat: the orchestra is enclosed within two straight walls, and divides the stage from the spectators: the stage is very wide, but so shallow, that little or no scenery could have been used: it had three entrances all in front, and behind were the green-room, &c. That part where the Spectators sat, is built on the side of a hill, according to the custom of the Greeks, and on the top of this hill were covered colonades for the Spectators to retire into when it rained—these colonades probably served

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at other times for a public walk, as they commanded a fine view of Capri, Stabia, &c. The different classes of People ascended this Theatre by different stair-cases and lobbies, all of which seem to have been very convenient. Nearly adjoining to the just-described Theatre is *another*, not so large, though in most respects similar, except that it is said to have been covered, but whether with an awning or a roof, does not appear. The *Temple of Isis* is in higher preservation than many other of the ruins, and especially worth notice; for, to contemplate those altars from whence so many oracles have issued, to trace the very hiding-place into which the Priests squeezed themselves when they spoke for the statue of the Goddess, nay, to discover the secret stairs by which they ascended into the *sanctum sanctorum*; in short, to examine the construction of a Temple evidently built long before Pompeii was destroyed, is surely a most interesting speculation. Instruments

for sacrifice, candelabres, &c. with the skeletons of Priests, thought to have been feasting at the time of the eruption, were found here. It appears that this temple had been destroyed by an earthquake previous to the general overthrow of the city, several stumps of columns which seem originally to have supported the building being still discernible: this earthquake is mentioned by Seneca; it happened in the year 63. The pillars now standing are composed of brick stuccoed and painted, the capitals are the same—the whole building likewise is stuccoed, painted, and beautifully polished within and without—the floor is mosaic. The houses already excavated are, generally speaking, on a small scale; most of them, however, were evidently nothing more than shops, and the habitations of Shopkeepers. Some few which seem to have belonged to Persons of a higher class are adorned with a handsome portico in front, supported by

Doric

Doric columns, a large entrance, or hall, with a fountain in it's centre, and on the sides, bed-rooms which appear to have had little or no light except what came from the hall. In one house, which seems to have been three stories high, there are three halls, and three fountains; indeed, wherever there is one of these courts, or halls, there never fails to be a fountain in the middle of it. The pillars of every portico are composed of brick stuccoed and painted—the rooms are stuccoed, painted, and beautifully varnished—the roofs arched, with terraces on the top—the floors mosaic, and scarce two of them alike. The windows were generally closed with wooden shutters; some few, however, had glass, which seems to have been thick, and not transparent—others had ifinglass split into thin plates. The paintings in the shops and very small houses seem nearly as elegant as in the large ones. The houses usually pointed out to Travellers

contain—*First house*—a lion on the door-sill, in mosaic—a fountain in the middle of the yard. *Second house*—various paintings, namely, a Woman seated, reading a scroll—a landscape—comic and tragic masks—a pretty bed-room with paintings on the walls, representing Venus attired by the Graces, and Venus and Adonis—here, likewise, is a painting of a white stag fastened to a column, and an altar adorned with trophies emblematical of his death. *Third house*—two snakes, emblems of longevity, done in mosaic at the entrance. *Fourth house*—**SALVE**, “welcome,” in mosaic on the threshold, and a curious labyrinth, or table for playing at an ancient game, in the centre of one of the floors\*—paintings representing an altar, with a cock prepared for sacrifice, and instruments for sacrifice lying by—a figure of Æsculapius, and another of

\* The two just-named mosaics seem to indicate that this house was an inn.

Mars—a Lady dressing her hair—fighting Gladiators—a dancing Bacchante—a fine bull's head—fish—flowers—poultry—and Cupid playing on the tibia. In one of the houses likewise is a painting of a Grecian Temple, adorned with twenty fluted Doric pillars. One of the shops (in appearance a soap-boiler's) had soap found in it—another shop evidently was a coffee-house, and the marks of the cups still remain upon the marble dresser. Without-side of another shop are Hebrew characters, (not written with vowel-points) and other oriental characters, which do not seem to be Hebrew. The iron-work of a calash, apparently like those used at present in Naples, was found in the court of a house. The *City-Gate* is highly interesting; here is the sentry-box for the Guard—a semi-circular seat in which the Romans used to assemble and converse—and a couple of tombs—all in great measure perfect—near one of the tombs is a

court

court containing a stone, on which the bodies of the Dead were burnt ; and on the walls of this court are large frightful earthen masks with weeping faces. The tomb contains one large and several small niches for urns ; the large one is supposed to have been for the head of the Family.—The *excavated Villa* is more entire than any of the ruins yet laid open, several rooms, the garden and the cellar, being quite in their original state ; the last contains wine-vessels cemented to the wall by the cinders which overwhelmed the city, and likewise filled with them. The paintings still remaining in this Villa are beautiful—the hot and cold baths almost entire—the kitchen entire also—in short, by examining these apartments, you precisely ascertain the plan and manner of ornamenting a Roman country-house, which seems to differ very little from modern Italian Villas, except that the stucco is infinitely finer than any we now see, as like-

wife

wife are the colours and varnish laid over them. Pompeii was built and paved with lava ; carriage-wheels have worn traces in the pavement, and these traces are only four feet wide ; nevertheless so narrow are the streets already excavated that there is barely room sufficient for two carriages to pass each other ; the streets have raised footways on each side three feet broad.

Perhaps the whole world does not exhibit so awful a spectacle as Pompeii ; and when it was first discovered, when skeletons were found heaped together in the streets and houses, when all the utensils, and even the very bread of the poor suffocated Inhabitants, were discernible, what a speculation must this ill-fated City have furnished to a thinking mind !—To visit it even now is absolutely to live with the ancient Romans : and when we see houses, shops, furniture, fountains, streets, carriages, and implements of husbandry, exactly simi-

lar

lar to those of the present day, we are apt to conclude that customs and manners have undergone but little variation for the last two thousand years. The custom of consulting Augurs, and that of hiring Persons to weep at funerals, are still kept up in the mountainous and secluded parts of Tuscany; and I have frequently seen the Tuscan cattle, when destined for slaughter, adorned with chaplets of flowers, precisely as the Ancients used to adorn their victims for sacrifice. The Roman Butchers, likewise, still wear the dress, and use the knife of heathen sacrificing Priests. The old Roman custom of not eating above one regular meal a day, and that about the ninth hour of Italy, (three o'clock with us), is kept up by many of the Italians: and during the month of May it is common to see Shepherds dressed as in ancient times like Pan, Satyrs, &c. I do not, however, mean to infer from what I have said, that

that modern Italians equal the Ancients in works of art; for, in this respect, there seems as much difference between the present Race and their Forefathers, as there was between the ancient Romans and their Teachers, the Greeks.

Not more than from forty to fifty skeletons have yet been found in Pompeii—one third of the town only, however, is yet uncovered; but the excavations are going on daily; and a new Street with a noble Portico have very lately been laid open.

For a coach and four horses to Pompeii the usual price is eight ducats—*buona-mano* twelve or fifteen *carlini* for two Drivers—to the Boy who carries your dinner to the Villa it is usual to give two *carlini*—to the Man who throws water on the paintings, one or two *carlini*—to the Guide one ducat. The time usually employed in going is two hours—in seeing Pompeii four hours—and

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in returning to Portici, one hour and a half.

Previous to visiting the Museum at Portici we descended into HERCULANEUM.

This city, according to Dionysius of Halicarnassus, was founded by Hercules. The Alexandrian Chronicle mentions it's having been built sixty years before the siege of Troy—Pliny and Florus mention it as a great and flourishing city; and some Authors conjecture that it was the Capua whose luxuries ruined Hannibal's Army. Dion Cassius speaks thus of it's destruction, which happened on the 24th of August, A. D. 79. “ An incredible quantity of cinders, carried by the wind, filled air, earth, and sea, suffocating Men, flocks, birds, and fish, and burying two entire cities, namely, Herculaneum and Pompeii, while their Inhabitants were seated in the Theatres.” The People of Herculaneum, however,

however, must have had time to escape, as very few skeletons, and not much portable wealth have been found in those parts already excavated. Some parts of the city are buried sixty-eight feet deep in cinders and lava, others above one hundred. This seems, from Dion Cassius, to have been the first great eruption of Vesuvius that the Romans witnessed ; though there undoubtedly were other burning mountains in the adjoining country from ages immemorial. The above-named Author says, That the cinders and dust ejected by Vesuvius were carried by the wind as far as Egypt : and Giuliani asserts, That in the eruption of 1631, the cinders were carried to Constantinople in such quantities as to terrify the Turks extremely. The spot where Herculaneum stood, was not ascertained at the beginning of the present century ; but, about the year 1713, a Peasant, while sinking a well at Portici, found several pieces of antique marble,

ble, which then happened to be sought for by the Prince d'Elbeuf, who was building a house in the neighbourhood. The Prince wanting these scraps of marble to compose a stucco in imitation of that used by the Ancients, purchased of the Peasant a right to search for them ; on doing which, he was recompensed with a statue of Hercules, and another of Cleopatra ; this success encouraged him to proceed with ardour, when the architrave of a marble-gate, seven Grecian statues resembling Vestals, and a round Temple encompassed by twenty-four alabaster columns without-side, the same number within, and likewise embellished with statues, were the reward of his labour : in short, the produce of these excavations became considerable enough to attract the attention of Government, in consequence of which the Prince d'Elbeuf was ordered to desist, and all researches were given up till the year 1736, when Don Carlos, on becoming

coming King of Naples, wished to build a palace at Portici, and purchased of the Prince d'Elbeuf, his lately erected house, together with the ground from whence he had taken so many valuable antiquities. The King now made an excavation eighty feet deep, and soon discovered an entire City buried in the earth, together with the bed of a river, which ran through it, and even part of the water : he also discovered the Temple of Jupiter, containing a statue reputed to be gold ; and afterwards laid open the Theatre, directly over which the Peasant's well was found to have been sunk. The inscriptions on the doors of the Theatre, fragments of bronze horses gilt, and of the car to which they belonged (decorations probably of the grand entrance), together with large numbers of statues, columns and pictures, were now brought to light ; nevertheless, in the year 1765, not more than fifty Labourers were employed in

making these valuable excavations; in 1769 the number was reduced to ten, and in 1776 to three or four. Resina and Portici being built immediately over Herculaneum, the Workmen could not venture to excavate as they would have done had the surface of the earth been less encumbered; consequently the plans of Herculaneum, and its edifices, are not accurate: it is, however, known that the streets are straight, having on either side raised foot-ways like those of London, and being paved with the same kind of lava as that which is now thrown up by Vesuvius. The most considerable edifice yet discovered is a *Forum* or *Chalcidicum*—this building seems to have been a rectangular court, two hundred and twenty-eight feet long, and encompassed with a portico supported by forty-two columns; it was paved with marble, and adorned with paintings—the portico of entrance was composed of five arcades ornamented

mented with equestrian statues of marble, two of which, namely, the famous Balbi, are preserved. Opposite to the entrance, and elevated upon three steps, was the statue of the Emperor Vespasian, and on either side a figure in a curule chair: in the wall were niches adorned with paintings, and bronze statues of Nero and Germanicus; there likewise were other bronze and marble statues in the portico. This *Forum* joined by means of a colonade to two temples, in form rectangular, and one of them one hundred and fifty feet long—the interior part of these was ornamented with columns, frescos, and inscriptions in bronze; and near the Temples is *an open Théatre*, large enough to contain ten thousand Spectators. The front of the stage seems to have been decorated with columns, statues, and other ornaments in sculpture. The *proscenium* was found entire, and is one hundred and thirty feet long. Part of the stage, and the

base of one of the columns of flowered alabaster, with which it was adorned, were likewise discovered; and in front of the stage, according to De la Lande, were bronze statues of the Muses. Fragments also were found of several bronze horses, supposed to have decorated the wall which terminated the seats. This spacious Theatre appears to have been lined with Parian marble, and built about the same time with that at Verona after the design of Numisius. The houses hitherto excavated in Herculaneum are found to have been usually paved with bricks three feet long and six inches thick, and the walls of the rooms were chiefly painted in *tempera*. The generality of the People do not seem to have had glazed windows, though some excellent plate-glass has been found in Herculaneum, and may be seen in the Museum at Portici. The excavations at Herculaneum are now so much filled up, that it is scarcely worth

a Traveller's

a Traveller's while to descend into them; part of the Theatre, however, may still be seen; but, as a model of the whole is placed in the Museum at Portici, and as the air of Herculaneum is heavy and damp almost to be dangerous, *Persons with weak lungs should on no consideration go down.*

## MUSEUM OF PORTICI.

In order to see this collection of all the most valuable statues, paintings, vases, &c. which were found in Herculaneum, Pompeii, and Stabia, it is necessary to obtain a permission of the King, through the medium of your ambassador; and this permission entitles you to admittance for one year; every day, *festas* excepted, from nine till twelve in the forenoon, and from three till five or six in the afternoon. *The lower-rooms of the Museum*, which contain the Paintings, are damp and cold—*the upper apartments*, which contain the bronze Statues, Vases, &c. are tolerably warm. Each floor has a

*Custodi*, and both these Gentlemen expect six carlini.\* *Court below stairs*—Two Horses'

\* As Strangers are not allowed to take minutes of the paintings, &c. in this Museum, it is impossible to give an accurate list of the contents of each room; I will therefore endeavour to recollect and mention the most striking things; at the same time adding a further account of the paintings, collected from engravings which have been published by royal authority.

The paintings are all in *tempera*; and judging from the beauty of the composition, and the unskilfulness of the execution, it is probable that many of them are copies done by common House-Painters from the most renowned pictures of antiquity. The composition of the Bacchantes, Muses, and other small figures, is said to be so exquisite, that were an Artist to study for years he could not change one fold in the drapery to any advantage; and the execution is said to be so bad, that more than an hour could not have been employed upon each figure.

*Anti-rooms below-stairs*—bronze Statues. Apartments which contain the Paintings—the subjects of the most celebrated paintings are supposed to be—Dido abandoned by Æneas!—a domestic repast—the seven days of the week, represented by the seven planets, beginning with Saturday, (namely, Saturn clothed in yellow, and holding a scythe)—Sunday, Apollo with a whip, like a Charioteer—Monday,

Diana

Horses' Heads in bronze—and, under an arch of the Royal Palace, on the right-hand side

Diana with white robes and a sceptre—Tuesday, Mars armed—Wednesday, Mercury with a winged bonnet fastened under his chin—Thursday, Jupiter in red without his thunder—and Friday, Venus in white, with a crown of roses on her head, and a winged Love by her side)—Theseus with the Minotaur dead at his feet—Hercules and Telephus—Telephus suckled by a deer, or Latinus, son of Faunus, King of the Aborigines, an allegorical painting relative to the origin of the Romans—the Centaur Chiron teaching Achilles to strike the lyre, ascribed to Parrhasius, though more probably copied from a work of that Artist!—Hercules strangling the serpents sent by Juno to destroy him—Iphigenia discovering Orestes—Orestes and Pylades chained, and conducted by the Soldiers of King Thoas before the statue of Diana—a parrot drawing a car, and a grasshopper driving, thought to be a copy from Zeuxis, who was famous for these whimsical subjects!—a Faun careffing a Bacchante—small pictures of Rope-dancers, Bacchantes, &c. ! one of whom holds a musical instrument used by the Neapolitans to this day—a Bacchante carried off by a Centaur—another Centaur carrying off a young Man—Apollo and the Muses!—two outlines upon marble, the one represents Theseus killing the Centaur, the other female figures with their names written over them; this style of drawing is supposed to be very an-

sive as you quit the Museum, is the celebrated equestrian Statue of Marcus Nonius

Balbus,

cient—small paintings representing Children engaged in various occupations—animals—birds—fishes—fruits, &c.—One of these apartments contains the model of the Theatre of Herculaneum. *Apartments up-stairs*—these rooms are floored with marbles and mosaic-pavements found in Herculaneum and Pompeii—they contain—bronze vases of exquisite workmanship inlaid with silver!—instruments for sacrifice, among which is a brush supposed to have been used in sprinkling holy water, and precisely like what the Roman-Catholics use now—a *lethisternum*, or couch for the Gods, composed of bronze inlaid with silver!—a bronze altar—a curule chair of bronze, found in the Theatre at Herculaneum—bronze tripods, one of which is particularly beautiful!—fantastic lamps out of number—a lantern—vases of *terra-cota*, some of which are as thin as the slightest glass—instruments of husbandry, like those now used in Italy—bells for cattle—chirurgical instruments, but not one lancet—a bronze mirror—styles, pens of cedar-wood, a case for the styles, inkstands, with ink in them—tablets—letters for stamping bread, &c. which must have been used in a manner so nearly like printing, that one wonders such an invention should not have occurred to the Ancients—nails, screws, locks, keys, latches, bolts, hinges, &c. much like those in present use—dice, some of them loaded—instruments of music—childrens'

Balbus, jun. said to be the most perfect work of it's kind yet discovered; it is of

Greek

childrens' tops—a bronze toy representing a one-horse chaise, the form similar to a Warrior's car—tickets for the Theatre—glaſs, ſome of which is as clear and good as our's—utensils for the baths, among which are knives to ſcrape off the perspiration from the ſkin, elegant eſſence-bottles, &c.—variety of ſcales, weights, and measures; the pound ſeems, like that of Naples, to have been between ten and eleven ounces; many of the weights are beautifully ornamented with heads, &c.—a kitchen completely furnished with bronze utensils, chiefly lined with filver, marble mortars, an iron gridiron, a variety of elegant bronze moulds for paſtry, &c.—portable bronze *forneaux*, remarkably convenient—bronze boilers—candelabres, near five feet high, and particularly elegant—combs, a thimble, rouge, rings, necklaces, ear-rings, bracelets, pins for the hair—ornaments, called *bullæ*, worn by young Patricians till they were permitted to aſſume the *toga*—coins, intaglios, and cameos—silver cups and faucers—knives of good ſteel—gold plate—silver ſpoons, but no forks—various eatables retaining their form though ſcorched to a cinder, namely, corn, flour, bread, a pye in it's baking-pan, wheat, peas, almonds, dates, beans, nuts, figs, grapes, eggs, fish, oil, and wine—lace made entirely of gold—burnt linen, burnt nets—colours for painting—armour, ſo heavy that the strongest modern Man would ſink under half it's weight

Greek marble!!! Opposite to this statue is that of M. N. Balbus, sen. which was found in

weight—a sword and shield—near 800 manuscripts so burnt that it is scarcely possible to unroll them (Persons who visit the Museum about nine or ten in the morning, may see the process of unrolling these manuscripts.) Some of the most celebrated statues and busts are—a drunken Faun reposing on a skin of wine—Mercury seated!!!—two Wrestlers—a sleeping Faun—a small bronze equestrian statue, supposed to be Alexander and Bucephalus—busts of Plato, Scipio, Seneca, and Ptolemy—several statues and lamps unfit to be publicly exposed, are so placed as not to be seen, unless enquired for.

#### FURTHER DESCRIPTION OF THE PAINTINGS.

A female Centaur with a Nymph (Zeuxis is supposed to have invented female Centaurs)—a Centaur teaching a Youth to play on the lyre—a Centaur with a young Man, she holds a cymbal of gilt-bronze, the thrones of Venus and Mars, with their attributes, are in the same picture!—Boys making wine; this painting exhibits an ancient wine-prefs—Boys engaged in other occupations—a naval combat, ill done, but curious, because it shews the ancient galleys, and the mode of fighting them!—another picture of galleys—a landscape with trees and a temple, in the centre of which last is a buckler ornamented with Medusa's head; it being an ancient custom to suspend votive

in a broken state, and has therefore been restored ; it is said, however, still to possess great merit, and likewise is of marble.

*The*

tive bucklers in public edifices—an Egyptian landscape—a crocodile-hunt—crocodiles and hippopotamuses, (from the latter, says Pliny, Man learnt the art of bleeding himself, as this animal, when too full of blood, presses its foot against pointed reeds, by which means the operation is performed)—Venus seated between Pallas and Juno—the education of Bacchus ! (supposed to be the copy of a fine original)—Pan wrestling with Cupid—Ariadne abandoned by Theseus—Ariadne sleeping, visited by Bacchus—Cassandra sought out by Apollo, or Iphegenia ready for sacrifice ! (supposed to be the copy of a fine original)—a Woman offering at the shrine of Bacchus—Marsyas vanquished by Apollo—a concert of Bacchantes—a garden—a religious ceremony, probably in honour of Bacchus—another Bacchanalian ceremony, in which three figs are offered to the God, the number three being sacred and typical among the Heathens—other Bacchanalian ceremonies—a tyger playing with a serpent—two figures, the one a Woman, the other a Greek Poet, or Philosopher—two young Men crowned—an Hermaphrodite—hunts of animals—a female figure with wings, supposed to be either Hebe, or Victory ; she holds a basin and a vase !—a flying figure of Victory holding a buckler !—a sacrifice to Pallas—a combat between two young Satyrs and two goats—

Genii

*The Royal Palace*, at Portici, is large and pleasantly situated: the apartments are paved with ancient mosaics.\*

*The*

Genii hunting—Venus rising from the waves on a sea-horse—a landscape—architectural decorations—a garden, (it is curious to observe in this, and other pictures, that the ancient Roman Gardens were exactly what Italian gardens are now)—several sea-views—four pictures in one, namely, a hare and a fowl, a pheasant and two apples, three birds and some mushrooms, two partridges and three fish. (The hare, by ancient Epicures, was deemed the best quadruped, and the thrush the best bird.)—Two pictures of various requisites for a table, in four compartments—two pictures representing Egyptian ceremonies—Apollo seated—Bacchus standing—Endymion and Diana—Phrixus and Helle—Flora and Cloris—Ulysses and Penelope—Venus beset by Persuasion and Indigence—two pictures of Leda receiving Jupiter as a swan—Nemesis—the Graces—Mercury with the Goddesses Mania—Diana!—an historical painting of a Prince receiving an Ambassador—Meleager and his Wife, with Cleopatra behind—Phædra and Hippolitus—a Nereid on a sea-horse—a Nymph mounted on a sea-monster—a Nereid embracing a sea-bull—a Centaur galloping

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\* Here likewise are four antique paintings upon marble, on one of which, the name of the Painter, Alexander of Athens, is discoverable.

The Gardens belonging to the Palace are large, and contain a spot called *La Favorita*,  
in

galloping—the Satyr Marfyas with the young Olympus—Silenus, or the Indian Bacchus, with a Genius and a female Figure—an allegorical representation of Scylla, the famous promontory of Calabria—a Priestess—a Citharist, supposed to be Saphonear, whose left ear is a flower, the sign of a Lady of pleasure—two Youths, the one imagined to be Hylois, who was run away with by two Nymphs; the other, probably, Ganymede, holds a fan of peacock's feathers, which fans were used by the great People of antiquity to chase away flies, and are still carried in grand processions at Rome, to keep those troublesome little insects from annoying the Pope—an old Man seated, supposed to be a Cynick—a young Man, supposed to be one of the Gymnasters—a Woman naked to the thighs, looking at herself in a mirror of yellow metal. (Pliny, however, mentions mirrors of green glass, the first of which was made at Sydon. Nero had an emerald mirror: the Roman Ladies are said to have always carried these mirrors about them; they likewise used false hair, false teeth, false eye-brows, and eye-lashes, pomatum, rouge, and white paint.) In the last-named picture is a young man, naked likewise to the thighs—two young Women half-draped, and in appearance Bacchantes!—a young Woman with light hair, the sign of a Lady of pleasure!—three pictures of Dancers!—a Bacchante bearing offerings to Bacchus!—

two

in which the present King has placed swings, and wooden-horses, or hurly-burlies,

(such

two paintings representing Genii with symbols relative to Bacchanlian feasts and ceremonies (It appears that the Ancients washed their hands before eating, and drank out of glasses)—Bacchus!—Bacchus of the Indies—a trophy hung upon a tree—the Grecian horse brought into Troy, the tomb of Hector with an urn upon a column, being introduced in this picture—markets, shops, and schools held under porticos, as was the custom in Greece and Rome—another painting of the same kind—a two-wheeled carriage for the conveyance of baggage with a Postillion on one of the horses, a mule saddled, and a blind Man conducted by a dog—a Man riding one, and guiding three horses—(the Romans frequently used to ride two and even four horses at once, leaping from one to the other with wonderful agility)—a Woman with a stylus and tablets—a Poet crowned with ivy holding a scroll—a Woman with a tablet and stylus, another Woman behind who appears to be her Confident—Hercules and Euristhes—athletic exercises—Psyche with the wings of Love and butterflies—two fragments, one representing a Woman with the horn of plenty; the other Pan, Bacchus, and a Youth in a Phrygian bonnet—five Etruscan Priests, three of whom have tiaras on their heads, the high-Priest's being gold—the worship of Venus at Paphos—a landscape—fruits—grotesque architecture somewhat in the Chinese style

and

(such as are to be seen at our fairs,) for his own particular amusement and that of his

Nobility.

and somewhat in the Egyptian—Jupiter seated on the clouds, crowned with oak, and ready to launch the thunder, the eagle at his side, Love behind, endeavouring to check his fury; round him is a rain-bow, which, in the opinion of the Ancients, announced wars and tempests—a Priestess—a Youth with a portable table, called *anelabria*, and Jupiter terminal—a chapel with a statue of Mars—Venus on the sea reposing in a shell—Leda a Bacchante, and a Citharist in bed—Hercules killing a lion—the rape of Hylas by three Nymphs—Perseus and Andromeda after the deliverance of the latter—Bacchus and Ariadne on their nuptial bed—Peace, or Peleus, supposed to have invented the poniard—Comus—a Youth in a Warrior's car, drawn by unicorns—three *Canefores*, or Priestesses of Minerva, who carried on their heads baskets filled with things destined for sacrifice—two Females naked, and a Man draped—a sacrifice—four half-length figures—a Priestess and a Man in red, barefoot—a Bacchanalian ceremony—a female figure with a cornucopia—two Priestesses of Bacchus—and two of Venus—Endymion sleeping, attended by Genii—head of a Woman—a Female in a Spartan dress—a Female-Dancer, being one of the Cernophores—Genii and fruit—a Woman seated with two lyres and a garland, the lyre being significant of harmony, union, and conjugal love: in the same picture

Nobility. During autumn, when the Royal Family reside at Portici, *La Favorita* is numerously

ture is a Dancer, one of those, perhaps, who used to exhibit naked in the Theatres—Apollo and Daphne—Bacchus conducting Ariadne to Heaven—the Satyr Marsyas; (nearly spoilt)—two household Gods with Phrygian caps on their heads, and armed with the *pilum* of the Latins—other household Gods—a Baccharite crowned with ivy, defending herself faintly against the advances of a Youth—a theatrical representation of a Man in a scoffing-mask, making horns and shewing them to a Woman who hides her face; this was the custom of the Greeks—two paintings of theatrical representations, in the latter of which is a Youth in a *half mask*, the only thing of the kind yet discovered, all the other masks being comic, tragic, or satiric—three paintings with masks, &c.—a painting much damaged, supposed to have represented the green-room of a theatre—a theatrical representation—a Poet, supposed to be Æschylus, dictating a drama to the Tragic Muse—a concert—a player's dressing-room—a damaged picture of two Youths with a horse—a sacrifice—two pictures representing grotesque architecture—a dancing Faun and a female figure, perhaps the Goddess Fatua—two Priestesses—Victory—Psyche and a winged Genius with a shoe on his head, and another in his hand, both made like our's; this painting is nearly spoilt—an Egyptian story, perhaps allegorical of the love of Anthony and Cleopatra

numerously attended, and enlivened with bands of music. Sunday is the best day for Strangers to go to this infantile amusement.

Portici is between three and four miles from Naples.

patra—a mosaic, representing persons and animals!—another, representing an ancient ballet!—Nymphs and Genii—a triumphal arch—irregular architecture—a building with a Woman standing before it almost naked—(it was the Etruscan custom for female Slaves to serve at repasts with scarce any covering)—a fragment of a building, and a young Man on horseback holding a lance with a button at the end—the inside of a temple with a Matron or Priestess—another building with a young Woman reading—Perseus and Andromeda—Hesione delivered from a Sea-monster by Hercules in view of Troy—Dædalus—Diana, Apollo, and a combat between two Youths and a dragon—the entrance of a Temple, with two vases for the purifying water—an Egyptian Temple—architectural fragments—the worship of Osiris—Egyptian architecture—a *caricatura* of the Cæsars, representing Æneas with his Father and Son as Priapuses with dogs' heads. Drawing in *caricatura* seems to have been common among the Ancients, who frequently compared Men to, and represented them under the form of, beasts.

EXCURSION TO VESUVIUS AND TORRE-  
DEL-GRECO.

We hired a carriage to go to Resina, which is just beyond Portici, took cold meat, bread, and a bottle of wine, and set out at day-break. When arrived at Resina, we discharged our carriage, giving directions, however, that it should meet us again in seven hours, and convey us to Torre-del-Greco, (which is about one mile from Resina), and from thence home to Naples. This done, we enquired for Bartolommeo, the *Cicerone* of the Mountain, and ordered him to provide us with mules and guides, and to pay them himself, that we might not be importuned for more than the just price, namely, for every mile four carlini, and for every guide four carlini.

If, however, you ascend the Mountain on a *festa*-day, the price of a mule and guide is  
ten

ten carlini. Persons who like the water may go in a boat to Portici for three or four carlini, (leaving directions that the same, or some other boat, may be in waiting for them an hour before it grows dark,) and then walk to Resina.

The time usually employed in going from Naples to the Crater of Vesuvius and back again, is from seven to eight hours. At Resina we got upon mules, who carried us to the Cross, from whence we walked to the Crater, aided by our Guides. (A stout stick and a pair of boots are likewise necessary appendages to this excursion.) After having examined the Crater, and then refreshed ourselves at the Hermitage upon Vesuvius, we descended to Resina, where our carriage was in waiting to convey us to Torre-del-Greco ; or, more properly speaking, to the ruins of that town, which, during the summer of 1794, was destroyed in the following manner. Vesuvius had for

some time ceased to vomit fire and smoke as usual ; a circumstance that generally presages mischief ; and on the morning of the 13th of July, at half past three o'clock, the Inhabitants were alarmed by a sudden and violent shock of an earthquake, which was thrice repeated, continuing each time about three minutes and as many seconds. This first calamity produced a general consternation, insomuch that People fled from their houses into their gardens, and from thence again to the sea-side, where they passed the remnant of the night in dreadful apprehension. Next morning, processions of Men, Women and Children, were seen barefoot in the streets of Naples, with dishevelled hair, proceeding to the Cathedral, to implore the protection of S. Gennaro. From Thursday till Sunday the weather was tempestuous, the air hot, loaded with vapours, and, at intervals, suddenly darkened for some minutes ; during which period there

there were several slight shocks of an earthquake, attended by a rumbling sound like distant thunder. On Monday morning, about two o'clock, the Inhabitants were again alarmed by a noise so violent, that it resembled a continual discharge of cannon, when, in a moment, burst forth a vast volcano, not in the Crater on the summit of Vesuvius, but towards the middle of the mountain on the western side. The explosion made every edifice tremble in Torre-del-Greco, which is only five horizontal miles from this new volcano, at whose mouth issued a column of dense smoke that continually mounted and increased in magnitude, till it formed itself into the shape of an immense pine. This column was sometimes clearly distinguished, and, at others, obscured by cinders and lava; it continued augmenting rapidly in circumference, till at length it began to incline downwards, when, from the quantity of

dense matter which composed the column, being much heavier than the air, the former, of course, fell to the ground. Torrents of flaming lava of an awfully portentous magnitude now poured down the mountain, principally in two directions, one stream of about a mile in breadth, bending it's destructive course towards Torre-del-Greco, a town said to contain 18,000 souls, the other taking the direction of Resina; while several small rivulets of liquid fire were observed in divers places. Torre-del-Greco soon fell a prey to the lava, which, in it's progress, desolated the whole hill leading down from Vesuvius, sweeping away every house, so that the terrified Inhabitants were compelled to abandon their all, and take refuge in Naples. At length the lava, after three hours' devastation, ran into the sea, on whose banks, for one-third of a square mile, it raised itself a bed fifteen or twenty palms above the level of the water,

ter, and as much, if not more, above the level of the streets of Torre-del-Greco. The reflexion from this torrent of lava illuminated the whole city of Naples, and filled it's Inhabants with dread ; while the other torrent, which flowed towards Resina, on arriving at the gate, divided itself into three streams, one running between the gate and the Convent *de' Padri Francescani*, the second to the *Piazza*, and the third to the Convent *del Carmine*, near Torre-del-An-nunziata. Wherever the lava ran it covered the country with a crust, from twenty to thirty palms deep : in and about Resina it left, for a short time, some few isolated buildings, namely, the Palace Brancaccia, the Church of Marinari, and the Convent *de' Francescani* ; but these soon caught fire, and five Women, with one old Man, after vainly ringing their bells for assistance, saved themselves by flight. The Palace Caraciolo now fell a prey to the flames, as did

every other building in the vicinity of Resina, till the whole surrounding plain exhibited one vast sepulchre of lava. The town of Torre-del-Greco likewise was completely buried, some few tops of the highest buildings excepted, while every part of the country through which the lava ran became an absolute desert, the largest trees being thrown down, the houses razed, and the ground, for many miles distant, covered with cinders, which lay about one finger deep in Naples, where they fell so fast in the streets that People were obliged to defend themselves against them with umbrellas. On the 16th of July, the air was so dense as almost totally to obscure the Mountain ; but, on the 17th, the fire made itself new channels, which circumstance might probably be the preservation of many fine buildings on the side of Resina, and even of *La Favorita*.

The

The above particulars were published at Naples in 1794 ; and now, in 1797, Resina and Torre-del-Greco furnish a speculation little less curious than Herculaneum and Pompeii. Many houses still remain encircled with, and buried two stories deep in lava ; many more have been excavated and rebuilt upon their former foundations ; though the lava still continues so hot in several places as to kindle a torch : while the poor cottagers, whose all was destroyed by the eruption, are now become *Cicerones* to the enquiring Traveller, whom they inform of every little circumstance relative to the chaos by which he is surrounded. In short, whether one would wish to examine the wonders of the mountain, or to see in what manner so many cities have been demolished by this dangerous neighbour, our curiosity cannot fail of being gratified at Resina and Torre-del-Greco.

*Invalids should not attempt to ascend Vesuvius, but content themselves with the sight of the two last-named Towns.*

We gave to Bartolommeo, the *Cicerone* of the Mountain, twenty carlini.

I cannot dismiss this subject without mentioning a very extraordinary circumstance which occurred at Pienza, near Radicofani, just before the destruction of Torre-del-Greco. Mr. SANTI, Professor of Natural History at Pisa, resided at Pienza when this circumstance happened : and to him I was obliged for the following particulars, which may serve to rescue many ancient Historians from the reproach of credulity.

On the 16th of June, a dense and blackish cloud was discovered at a great height above the horizon, coming from the south-east, that is, in the direction of Vesuvius, which may be about two hundred horizontal miles distant from Pienza. From this height the cloud was heard to issue noises

noises like the discharge of several batteries of cannon ; it then burst into flames, at which moment fell a shower of stones for seven or eight miles round, while the cloud gradually vanished. These stones are volcanic, being composed of greyish lava, resembling what is found on Vesuvius ; and Mr. Santi, who took infinite pains to investigate this phænomenon, is persuaded that the cloud rose from Vesuvius, which was, at that moment, disgorging fires whose force and effects cannot be calculated : it could not have risen from Radicofani, because, though this mountain is one continued mass of volcanic rocks, which bespeaks it the offspring of subterranean fire ; and though it has been sometimes visited by dreadful earthquakcs, still, neither history nor even tradition records it's having ejected flames, smoke, or vapour, at any period whatsoever.

## EXCURSION TO PÆSTUM.

We hired an easy strong Voiturin's carriage, with four stout horses, and articed with our Voiturin that he should send forward a relay of horses to take us from Salerno to Pæstum. We set out at six in the morning, drove to Salerno, in distance thirty miles, saw the ancient Temple of Nocera, and the beautiful country about Salerno, celebrated by the Poets of the Augustan age, slept at the last mentioned Town, and next day, as soon as it was light, proceeded to Pæstum, in distance thirty miles, during the last five of which we found the road bad. We took a cold dinner, wine, bread, knives, and forks, in our carriage, and dined in one of the Temples. Pæstum, supposed to be the ancient *Poffidonia* of the Greeks, is celebrated by Virgil for it's roses which bloomed twice in a year. Here are stately ruins of *three Doric Temples*,  
the

the most ancient, it is imagined, in the yet known world. These venerable and interesting remains of Grecian magnificence, after being long forgotten, were discovered in 1755, by a young painter of Naples, who once more brought them into public notice. The largest Ruin seems to contain a temple within a temple, and is ornamented by two rows of fluted pillars, formed of a composition not unlike fine wooden tubes, cemented by small particles of stone. The inner-temple consisted of two stories, though only two pillars belonging to the upper-story now remain. *The City-Walls* may still be traced, their form seems to have been nearly square, and they are broad enough to admit two carriages abreast. *The Gates, and three of the Towers,* are likewise discoverable; two of the last being in ruins, the other perfect. The temples of Pæstum were erected before those of Athens, or any other city  
of

of what is now called Greece. After dinner we went back to Salerno, and next morning returned to Naples.

Persons who do not object to the sea, will find the following a still more convenient way of visiting Pæstum : Dine early, hire a carriage, and drive to Vitri, where the inn is tolerably comfortable ; sleep there, first making your bargain with a boatman of the place to set out for Pæstum at day-break the next morning. A boat generally costs one ducat, and every Waterman four *carlini*—it is advisable to have eight or ten Watermen. Take a cold dinner in the boat, dine at Pæstum, and return to Vitri in the evening ; sleep there, and go to Naples next day. The distance from Naples to Vitri is computed to be twenty-five miles—from Vitri to Pæstum, thirty.

LETTER XXII.

*Naples, September 1797.*

EXCURSION TO BAIA, &c.

WE set out at nine in the morning, having previously hired a close carriage, for eight hours, to convey us to Pozzuoli, and wait there till we had taken the usual round. We then drove through the Grotto of Pausilipo, drawing up our glasses while we passed that part nearest to Pozzuoli. Mention is made of this Grotto by Strabo, Seneca, Pliny, &c.; but by whom it was formed, seems uncertain; its length is computed to be 2316 feet, its breadth 22, and its height, in the most lofty part, 89.

II. We observed the Island of Nisida, formerly Nefis, where Marcus Brutus had a Villa, mentioned by Cicero in his letters to Atticus: and

III. By

III. By the way, and on the right of the high-road, we saw the torrent of lava that flowed from the *Solfaterra* when an active volcano.

IV. At Pozzuoli we engaged a *Cicerone*, (a Man named Tobias is deemed the best) bidding him hire a boat for Baia, Misenum, &c. and whilst it was getting ready, we visited the Temple dedicated to the Sun, under the name of *Jupiter-Ser-Apis* (holy Apis), a magnificent Edifice, built in the Augustan age. This Temple was partly thrown down and completely buried by an earthquake; but fortunately discovered between fifty and sixty years since, by a peasant, who espied the top of one of the pillars half a foot above ground; in consequence of which, excavations were begun, and the Temple found, almost entire: indeed, had those parts which were thrown down by the earthquake been restored to their proper places, this building would

would have exhibited the most perfect, and one of the noblest vestiges of antiquity yet discovered—But, alas ! the Kings of Spain and Naples, instead of restoring, or even leaving things in the state they found them, have taken away pillars, statues, all, in short, that they deemed worth removing ; neither have they excavated sufficiently ; as the front of the principal entrance, and, perhaps, great part of the temple, is still buried. Enough, however, meets the eye to form one of the most interesting objects imaginable.

V. We embarked, and passed between the piers of the ancient Mole of Pozzuoli, to which Caligula joined his bridge of boats, as mentioned by Seneca, &c.

VI. We landed at Misenum. The Villa of Caius Marius stood upon the extremity of this Promontory. Misenum was the principal harbour of the Romans in the Tyrrhene sea, as Ravenna was in the Adriatic ;

and in the former of these ports Pliny the elder commanded the Roman fleet, when there happened that eruption of Vesuvius which destroyed Herculaneum, Pompeii, and Stabia.

VII. We saw the Grotto *Tragonare*, a vast Reservoir under the Promontory.

VIII. The Fish-ponds of Lucullus, excavated under the west-side of the Promontory.

IX. The Theatre of Misenum; part of the Corridors, the declivity for the seats, and a little of the *proscenium* still remain; and in the adjoining field are two fragments of the entablature.

X. The Stygian Lake, for such, according to Virgil, is the present *Mare-morto*, or third Basin of this Port.

XI. The banks of this Basin, called his Elysian fields.

XII. The sepulchral Monuments of Misenum. We ascended to the summit of these banks,

banks, which commands an interesting prospect of the Styx, &c.—adjoining are the remains of a Villa of Lucullus's, where Tiberius died. The substructions of this Villa, and the celebrated Reservoir, now called the *Piscina merabile*, consisting of forty-eight piers, merit notice.

XIII. We went to the Villa of Hortensius, the Contemporary and Rival of Cicero, and saw the *Cento Camerele*, or *Carene di Nerone*, which were the Reservoirs of this Villa. Immediately beneath the Promontory are Hortensius's *Piscini*, or Fish-ponds, the foundations of which may still be discerned under water.

XIV. We walked through the Village of Bauli, and observed, on both sides of the road, remains of sepulchral monuments.

XV. We visited the Villa of Agrippina. What is called *Il sepolcro di Agrippina*, seems to have been nothing more than a corridor of the Theatre belonging to the Villa. Ta-

citus says, she was privately buried here, after having been killed by order of her Son, Nero; but the identical spot which enclosed her remains is not ascertained. We embarked here, and landed at

XVI. Baïa, to see the Temple of Venus, circular within and octagon without, a beautiful ruin. Behind this Temple are Baths, now called *Le Camere di Venere*—here are some fine stucco ornaments, and adjoining to them, the ruins of several public baths.

XVII. We went to the Temple of Mercury, and the adjoining Baths. This Temple is circular, with an aperture in the dome, similar to that of the Pantheon,

XVIII. We visited the Temple of Diana Baiana, a fine ruin; and then embarking, passed under the Villa of Julius Cæsar, situated upon the north point of the Bay of Baïa.

XIX. We landed at Nero's Villa, by the Lucrine Lake, to see the Vapour-Baths, which

which are so hot that no Invalid should attempt penetrating into them—the water boils an egg in two minutes. These Vapour-Baths are used by the Neapolitans during summer.

XX. We observed the Lucrine Lake, celebrated by the Latin Poets for its excellent oysters.

XXI. Passed under *Monte Nuovo*, formed in the space of forty-eight hours, A. D. 1538, by a volcanic explosion.

XXII. Visited the Lake Avernus—this is the Tartarus of Virgil, described in the 6th book of the Eneid. We observed on its banks, the Temple of Proserpine; afterwards passing through the Grotto of the Cumæan Sibyl, which led from Tartarus to the Coxytus, Acheron, Styx, Elysium, &c. This Grotto contains what are called the Sibyl's Baths.

Agrippa opened a canal of communication between the Avernus and the Lucrine

Lake, forming of both the Julian Port. We then returned to our boat, and sailed back to Pozzuoli.

We paid to our Boatmen, *buona-mano* inclusive, twenty carlini—to our *Cicerone* ten—at the Temple of Ser-Apis one—at the Baths of Nero three—at the Temple of Venus half a carlino—at the Temple of Mercury ditto—and at the Piscina mirabile ditto.

It is no bad scheme to sail back from Pozzuoli to Naples, if the wind serve. We carried a cold dinner with us when we made this excursion, which took up eight hours.

#### EXCURSION TO CUMA, &c.

We hired a calash\* for seven hours; set out at nine in the morning for the gate of Pozzuoli; and when arrived there, sent for Tobia, the *Cicerone*, proceeding with

\* A close carriage is better for Invalids, on account of passing the Grotto of Paufilipo.

him

him to the Solfaterra, where we saw the process of making alum, vitriol, and sal-ammoniac, from the volcanic substances within the crater.

II. We descended to the Amphitheatre, of which there are considerable remains : then visiting the ruins of the public Baths, and the adjoining Temple of Diana, which is circular within, quadrangular without, and which constitutes part of the Baths :

III. We proceeded to Campagna, and examined the sepulchral monuments of the ancient Pozzuoli, (Puteoli) which are situated along the Via Consularis that led from Puteoli to Cuma. Part of the ancient pavement still remains : these tombs are circular within, and have three rows of white niches.

IV. We saw the Villa di Cicerone, now a wine-cellar, there being scarcely any vestiges of those stately porticos and spacious gardens described by Pliny. Cicero called

this Villa the Academia having here composed his academic questions. Here died the Emperor Adrian, to whose memory Antoninus Pius erected a temple instead of a tomb.

V. On the road to the *Arco-Felice*, we stopped to see an interesting and picturesque view from the banks of the Lake Avernus, comprehending *Monte-Nuovo*, the Temple of Proserpine, the entrance into the Sibyl's Grotto, the Lucrine Lake, part of Baïa, Misenum, Capri, &c.; and between this place and the *Arco-Felice*, we met with traces of the Aqueduct which conveyed water to Cuma, and the neighbouring Villas.

VI. We examined the *Arco-Felice*, or Gate of Cuma, which served also for Citadel and Aqueduct. From its summit, provided the atmosphere be clear, you have a fine view of the neighbouring Islands of Ischia, Ventoliani, Ponce, &c.; as also of the Circean Promontory. Ventoliani was  
the

the ancient Pandatana, whither Julia was banished.

VII. We passed along one of the ancient streets of Cuma, where are some remains of houses, &c.

VIII. Saw the Castle of Cuma, built in the Greek style, with large stones. When Alaric, King of the Westrogoths, subdued this Country, in the fifth century, he deposited the spoils of his conquests here, as a place of strength.

IX. Ascended the hill over the sea-shore, where, according to Virgil, Dædalus alighted after his flight from Crete, consecrated his wings to Apollo and built a Temple, of which, however, no vestiges remain. From the summit of this hill you have the Acheron towards the south, and about four miles to the north the *Torre-di-Patria*, which last stands on the site of the ancient *Linternum*, whither Scipio Africanus retired, and where he died. Tarquin the proud died at Cuma.

We

We then returned through Pozzuoli to Naples.

At the Amphitheatre we gave five grains —at the sepulchral monuments, one *carlino* —and to the *Cicerone*, ten *carlini*.—We carried a cold dinner from Naples, when we made this excursion.

#### EXCURSION TO THE LAKE D'AGNANO, &c.

We hired a Calash for four hours, drove to the Village immediately beyond the Grotto of Pausilipo, enquired for the Keeper of the *Grotto del Cane*, and told him we were going thither.

I. However, stopping at the *Lago d'Agnano*, once the crater of a volcano, as appears by its form, and likewise by the volcanic substances that compose its environs. On the banks of this Lake are some remains of a Villa of Lucullus's, namely, the Substructions of Baths, &c. This splendid Roman opened a communication between the

sea

sea and the above named Lake, which he converted into a fish-pond. On the Lake are thousands of wild-fowl, the reserved game for his Sicilian Majesty: and contiguous to the ruins of Lucullus's Villa are the Vapour-Baths of S. Germano, frequented during summer, by Persons afflicted with the rheumatism.

II. We proceeded to the *Grotto del Cane*, the fixed air of which throws a dog into convulsions, extinguishes a lighted torch, and prevents a pistol from going off.

III. Went to the *Pisciarelli*, a rivulet of boiling water issuing out of the foot of the cone of the *Solfaterra*, and, in distance about a mile from the *Lago d'Agnano*. The water will boil eggs in eight minutes; it is strongly impregnated with alum and vitriol, the latter of which preponderates to such a degree as to produce ink when mixed with galls. Every little aperture in the earth

round

round this hill, or white cliff, exhibits sulphur crystalized, sal-ammoniac, vitriol, &c.

IV. We visited Astroni, a romantic crater of an extinguished volcano, now converted into a royal hunting-park, which contains about a thousand head of game, consisting of stags, wild-boars, and wild goats. The crater is walled round at its summit, to prevent the game from escaping, and computed to be about four miles and a half in circumference. The interior part exhibits solid lava, *scoria*, *tufo*, pumice; and other productions usually found in active volcanos.

V. We then returned towards Naples, and saw Virgil's tomb, situated on the summit of the arch of that entry to the Grotto of Pausilipo which fronts the City. Its form is a cylinder, with a dome, supported by a square base—within are ten niches in which the cinviary urns were placed. The entrance looks towards the high-road; and, opposite

to

to the entrance, was the principal niche, where Virgil's ashes probably were deposited. Addison, without assigning any satisfactory reason, supposes this not to have been the tomb of Virgil, although in contradiction to what may be inferred from many respectable Writers.

To the Keeper of the Grotto *del Cane* and Vapour-Baths, we gave six *carlini*—to the Keeper of the Afroni one *carlino*—and at Virgil's tomb, one *carlino*.

#### EXCURSION TO CASERTA, &c.

Caserta is about sixteen miles from Naples, and as our party consisted of four Persons only, we went in a *canestra* for about fifteen *carlini*, *buona-mano* inclusive. On arriving at Caserta, we ordered fresh horses to take us to the *Aqueducts*, which are about five miles further off, and nearly three hours must be employed in order to see them well, and return to Caserta. In ascending the hill

we had an extensive and beautiful view of almost the whole Campagna Felice. When we came to the Aqueducts the Keeper conducted us along the top of them, and shewed us the course of the water at one of the turrets. Hence we descended through the passages of the two highest orders of arches, and proceeded to the large centre-arch in order to see the inscriptions on it—after this we examined the whole of the superstructure from a little distance, and then got into our carriage, and returned to the royal Palace at Caserta. If the Court be there the royal apartments cannot be shewn, and, in this case, Travellers are obliged to content themselves with visiting the south-front, the grand stair-case, the chapel, theatre, and unfinished parts of the building. From the middle-balcony of the front which looks towards the gardens, there is a tolerably good view of the park, fish-ponds, cascade, &c. The modern statues are not worth notice,—

The

The Palace was built after the designs of Vanvitelli. We went next to the Fish-ponds, Islands, &c. and remained a night at Caserta, in order to see the King's silk and gauze manufactures at Sa. Leuce, as also the English Garden.

Persons who are admitted to the royal apartments usually give the Keeper six *carlini*—we gave the Keeper of the Theatre two *carlini*—the Boatman at the Islands in the fish-ponds, two *carlini*—and the Keeper of the aqueducts, two *carlini*.

Persons who like to return to Naples by Capua, may see the ruins of ancient Capua, now called Sa. Maria di Capua. The first objects worth notice here are a Sepulchral Monument upon the left hand, and another on the right, the last being low, and of a circular form, with niches. The magnificent remains of the Amphitheatre, lie on the right-hand, also, a little out of the road—and here it is worth while to examine

mine what is left of the exterior wall, with the colossal busts in the key-stones of the arches—the three corridors—the four grand entries, and the declivity for the seats, stair-cases, *arena*, &c. Returning to the high-road, you pass under a ruined arch, supposed to be one of the Gates of ancient Capua.

#### EXCURSION TO THE ISLAND OF PROCEDA.

Proceda, computed to be about fifteen miles from Naples, may be seen to great advantage, and without risque, in the following manner, provided the weather be still and warm. Hire a boat at Naples with five or six Rowers, take a cold dinner, bread, wine, knives, forks, salt, oil, vinegar, &c. and set out as early in the morning as possible, that you may avoid the heat of the sun. After doubling the Cape of Pausilipo, you pass a beautifully picturesque Hermitage, and likewise see the ruins of

many

many ancient buildings; and amongst others those commonly called the schools of Virgil, but conjectured to have been a Villa belonging to Lucullus. You then leave Nicida (on which Island is the *Lazaretto*), Pozzuoli, *Monte-Nuovo*, the Lucrine Lake, and Baïa, to your left, and passing under the Promontory of Misenum (by which means you have a fine view of this great harbour of the Romans), you arrive at Proceda in two hours and a half, or, at most in three hours. As soon as you are landed, walk up to the Royal Palace, a large shooting-seat, almost unfurnished, but delightfully situated on the summit of the Island, and commanding such a view as beggars description. In this Palace, which is always cool, you are permitted to dine, the *Custodi* finding you a table-cloth, plates, dishes, and a machine for icing water, the ice to fill which may easily be procured in the Town. From the landing-place to the

Palace is a short mile; and, if you visit Proceda on Sunday, or on any other *festà*, you will be recompensed from the fatigue of walking through the town by a view of its Inhabitants, the Women being dressed in the Greek style, while the Men wear Phrygian caps, and waistcoats ornamented with buttons resembling little bells; such as the Turks now wear. The People of Proceda are rich, and it is said they maintain the Grecian customs as well as dress—they have one remarkable quality, instead of importuning strangers for money, and never being satisfied give what you may, as is common in the environs of Naples, they shew you every thing worth seeing, allow you to examine their dresses, and appear fully recompensed by the pleasure of asking you questions. This Island is famous for grapes, figs, and wine; the houses are flat-roofed, with terraces on the top—the staircases chiefly on the outside of the houses.

Allow

Allow three hours for returning home; and if your Boatmen carry your dinner to the Palace, fetch your ice, and behave well, give them five or six *carlini* above the common price, namely, ten or twelve *carlini* for the boat, and four for every Boatman. To the *Custodi* of the Palace give ten *carlini*, and four to the *Cicerone* who conducts you thither.

#### EXCURSION TO THE ISLAND OF ISCHIA.

This Island, computed to be twenty-four miles from Naples, is famed for its Baths, which, during summer, are much frequented. Travellers may easily procure accommodation at Ischia, and as the Island is large, and very picturesque, it is worth while to pass three or four days here.

#### EXCURSION TO THE ISLAND OF CAPRI.

As this Island is thirty miles distant from Naples, and contains many antiquities worth

notice, it is impossible to go and return in one day; consequently, the best scheme is, to set out early in the morning, sail to Capri, which will take up five or six hours, get an apartment in the Plain, at the English house, if possible, sleep there two nights, and return to Naples on the evening of the third day. Good beds, fish, milk, wine, and fruit, may be procured at Capri; bread, meat, tea, coffee, sugar, and butter, it is adviseable to take from Naples. There is a packet-boat established between Naples and Capri, which sails from each place every three or four days; and Persons who go in this boat pay a trifle, unless they take it to themselves, which is by much the more comfortable way, and, in which case, the price is proportioned to the number of Rowers.

Capri, anciently *Capreæ*, is famous for having been the retiring-place of Augustus, and the residence, for several years, of Tiberius:

berius : it contains about nine thousand Inhabitants, and two towns, Capri and Ano-Capri ; the latter being situated on a vast rock, to which you ascend by above five hundred steps. The people chiefly consist of Mechanics, Husbandmen, and Sailors ; perfect equality reigns among them ; nobody seems poor, but all appear industrious. Here are three Physicians appointed by the King to attend the People gratis ; nevertheless, their practice is very inconsiderable, the air being so particularly salubrious that scarcely any maladies visit this Island. The town of Capri stands in a beautiful and well cultivated Plain, and contains the Bishop's Palace, with two or three Convents. On the extremity of the eastern Promontory are considerable remains of Roman buildings, and a most romantic prospect : here, likewise, are caverns, once dedicated to the brutal pleasures of Tiberius ; subterranean roads ; with such an infinity

of buildings under-ground, that one would imagine the whole Island had once been undermined. On the opposite side of Capri are ruins of a Palace and a Theatre. Immense flights of quails visit this Island during summer, and are caught by the Inhabitants to supply the Naples-market.

*Invalids should by no means think of ascending to Ano-Capri.*

#### EXCURSION TO SORRENTO.

Sorrento, anciently called *Syrentum*, from its enchanting situation, and perhaps the coolest and most healthy summer-abode in the southern part of Italy, is seventeen or eighteen miles from Naples; and Persons wishing to go and return the same day must set out very early in the morning, it being necessary to allow four hours for rowing thither, four or five to rest the Boatmen, and four for returning. A boat thus hired will cost five or six ducats. The Inn

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at Sorrento is so bad that Travellers should take wine and a cold dinner with them : the Town is small, and chiefly famous for containing the paternal mansion of the immortal Tasso, together with his bust fixed on one corner of the house without-side, and said to be a good likeness. Here, also, are the remains of an Egyptian statue. The Plain of Sorrento consists of rocks and caverns united by bridges, with orange trees growing in every cavity, here are no carriage-roads, or, at least, only one of about three miles in length ; most of the paths being very narrow, and fenced in by high walls : but good mules, asses, and *chaises-à-porteur* may be procured at reasonable prices ;\* and, with these, it is easy to ascend the mountains, which afford the finest views imaginable, and are clothed to their sum-

\* The usual price of a mule and Guide to go fix or eight miles is four carlini, *buona-mano* inclusive—the price of a *chaise-à-porteur*, four, five, or six carlini according to the distance.

mits with olives, oaks, and a variety of other trees and shrubs, larger of their kind and more healthy in their appearance than in any other part of Italy. Near Sorrento, on the Plain, is the Village of S. Agnello, in going to which place you pass the site of an ancient Temple dedicated to Venus, where, still grow myrtles so large that one could almost fancy them as old as the building. Beyond S. Agnello is Meta, another Village in the Plain of Sorrento; and to the left of Sorrento lies Maffa, which seems once to have been a considerable Town, and where the remains of an ancient Theatre may still be discovered.

LETTER

LETTER XXIII.

*Florence, March 1798.*

WISHING to see the Cascade of Terni, we took the Perugia-road from Rome hither, and found it so very interesting that I shall give you a brief account of the objects best worth notice.

The road from Rome to Perugia is through the *Porta Flaminia*, now Porta Flumentana. *The Ponte Molle*, or *Milvio*, corruptly so called from M. Emilius Scaurus, by whom it was built, lies in this road, about two miles from Rome, and is rendered famous by Constantine's vision.

*Civita Castellana*, supposed to be the ancient *Veii*, was the first town which attracted our attention, and is, in point of situation, particularly strong and beautiful.

*Narni,*

*Narni*, the next town in this road, was anciently called *Nequinum*, from the obstinacy of its Citizens, who, during a siege, killed their Wives and Children in order to save their provisions, and, when all these were consumed, chose rather to lay violent hands upon themselves than surrender. This place gave birth to the Emperor Nerva.

A little beyond Narni, and about a mile out of the road, are the remains of a magnificent Bridge, supposed to have been built by Augustus over the river Nera, for the purpose of uniting two hills. The most convenient way of seeing this stately Ruin is to let the carriage wait in the road to Terni, while you walk down the hill at whose foot the Bridge presents itself. It consists of large stones joined together without any cement or iron cramps, and their outsides cut into the form of diamonds. On the dry land next to Narni is one entire arch, the piers of which are above forty common

common paces asunder. The piers still remaining in the water prove the immense size of the arches, which were not, however, of an equal diameter. The length of this Bridge is supposed to have been 850 Roman palmi; the distance between the piers of the first arch is computed to be 100 palmi, and its hight 150; the distance between the piers of the second 180 palmi; that between those of the third 150; and the last arch, which ends on the other side of the Nera, is 190 palmi in breadth.

*Terni* derives its ancient name, *Interamna*, from the two arms of the Nera between which it is situated. Cornelius Tacitus, and the Emperors Tacitus and Florianus, were born in this City, which contains the ruins of an Amphitheatre in the Episcopal Garden, and those of a Temple of the Sun in the Church of S. Salvadore. At S. Siro, in the Cellars of the College, are the remains of a Temple of Hercules,

cules, and in the *Cafin* of the Casa Spada, some ruins of ancient Baths.

Four miles from Terni is the famous Cascade, called, *Caduta delle Marmore*, and formed by the fall of the Velino into the Nera. This Cataract is said to have been made about the year of Rome 671, by Curius Dentatus, who, in order to drain the territory of Rieti of its standing waters, cut channels, through which he discharged them into the Velino, and, from thence, into the Nera, forming by these means a Cascade, consisting of three leaps, the first computed to be 300 English feet, the two others united between four and five hundred. Wishing to see this Cataract in perfection, we set out from Terni about ten o'clock of a clear morning, and ascended the *Monte di Marmore* in Calashes, till we approached the Velino, which announces itself at a considerable distance by its thundering noise. We then walked to view the

narrow

narrow pass through which it rushes down the fall of 300 feet, and afterwards proceeded to a Temple built on a promontory for the purpose of contemplating the three leaps together. Here we remained till twelve o'clock, when, the effect of the sun upon water, which, from the velocity of its fall, rises into vapours resembling millions of curled white feathers, is beautiful beyond description ; indeed there are very few celestial rainbows half so brilliant as the terrestrial ones at Terni. After having seen these, we returned to the bottom of the *Monte di Marmore*, and then walked (it being, I believe, impossible to ride,) to view the Cataract from below.

We paid for each Calash two Roman crowns, and gave our *Cicerone* five pauls. Persons who do not like to trust themselves in a carriage, may ascend the *Monte di Marmore* upon a mule, for which the price is five pauls.

*Spoleti,*

*Spoleti*, or *Spoletto*, is a very ancient City, situated on the acclivity of a mountain, and watered by the Clitumnus, formerly celebrated for the whiteness of the cattle which grazed near it. The Citizens of Spoleto repulsed Hannibal immediately after the battle of Thrasymenus; and they still preserve a gate, called Porta Fuga, with an inscription in memory of this event. The Cathedral contains paintings, *bassi rilievi*, and ancient mosaics. The Aqueduct is a beautiful gothic fabric, supported by stone arches, and, in one part, by a double arcade, said to be 300 feet high.

Between Spoleto and Foligno, a few hundred paces from Le Vene, is the Temple of Clitumnus, now converted into a Chapel, and dedicated to S. Salvadore. The front towards the plain is adorned with four Corinthian pillars, and two pilasters; the edifice is oblong, and on the roof are the following

following words cut in stone; “*T. Septimius Plebeius.*”

*Foligno*, in Latin *Fulginas*, is remarkable for a charming picture, by Raffaelle, in the Convent of the Countesses of Foligno.\* The altar, and fresco-paintings in the Cathedral, merit notice.

Between Foligno and Perugia lies *Affis*, in Latin *Affidum*, the birth-place of S. Francesco. It is situated on a hill so near to the great-road, that Travellers may visit it with ease. The Church of S. Francesco, in this ancient City, contains several pictures of the old School, well worth notice. The Convent of Franciscan Nuns, called the Nuns of S. Clare, likewise deserves attention; and the Church of Sa. Maria, or *the Filipini*, once a Temple of Minerva, is a beautiful piece of antiquity.

*Perugia*, in Latin *Augusta Perusia*, the

\* This picture was upon sale when I passed through Foligno.

capital of the rich and charming province of Umbria, and anciently the strongest city of Etruria, contains many antiquities worth seeing, besides a considerable number of paintings by Pietro Perugino ; but, exclusive of this, it is advisable for Travellers to sleep here, in order to avoid passing a night at Torricella. Perugia is magnificently situated on the summit of a lofty mountain of the Apennine, and seems, by nature, almost impregnable : such, indeed, was the strength of this City, and such the valour of its inhabitants, that Hannibal ventured not to attack it, even after having gained the important battle of Thrasymenus : and, to this moment, the Perugians are famed for being the most daring and ferocious of the Roman People.

Between Torricella and Camoscia, at five miles distance from the former, is the miserable Village of *Paffignano*, rendered famous by the above-named victory gained

near

near this spot by Hannibal, 217 years before Christ.

Six miles further on, is the *Ponte Sanguinetto*, situated below a village of the same name, and both so called from the effusion of Roman blood spilt there.

Between Passignano and Sanguinetto, the site of the *Roman Camp*, and the *pass* through which Hannibal came down from the heights, may be discovered.

Four miles further on is *Spilonga*, a small hamlet on the confines of Tuscany; and, three miles from Spilonga, stands *Offaia*, where, on a house in the street, is the following inscription.

“ *Nomen habet locus hic Offaia ab ossibus illis  
Quæ dolus Annibalis fudit & hastæ simul.*”

“ This place bears the name of Offaia, from the bones of those unfortunate Men whom Hannibal slew here.”

Offaia is by many Writers supposed to have been the actual field of battle; though,

perhaps, it rather was the hill to which the small remains of Flaminius's Troops retired; because, thirteen miles, the reputed distance between Passignano and Offaia, seems too large a space for the contending Armies to have occupied. It is impossible to view the country between Passignano and Offaia, without feeling the highest admiration of the military skill of Hannibal, who contrived, on an Enemy's ground, to draw that enemy into a narrow, swampy, and uncommonly foggy plain, where no army, however numerous, however brave, could long have defended itself: for on three sides are heights which were possessed by the Troops of Carthage; and, on the other, a vast unfordable lake.

On the hill above Camoscia, and within the distance of a walk, stands *Cortona*, or *Coritus*, said to be the most ancient of the twelve great Cities of Etruria. In the Cathedral is a large antique Sarcophagus, supposed

posed to be that of the unfortunate Consul Flaminius, and representing the battle of the Lapithes with the Centaurs. Many of the Churches are curious in point of architecture, and most of them contain good pictures, both of the old and new School. Several of the private houses contain valuable paintings. The ancient Etruscan Walls of this City are in some places discoverable; they were formed of immense blocks of marble, without any cement whatsoever; and, in the Museum of the Academy, and in those which belong to the Nobles of Cortona, are other Etruscan antiquities.

*Arezzo*, anciently *Aretium*, is remarkable for the extensive view from its Fortress. The Museum of M. M. Bacci, contains Grecian and Etruscan antiquities; and the remains of the ancient Amphitheatre are still to be seen. Arezzo gave birth to Petrarch.

As the subject of this Letter has led me to speak of Hannibal, I will subjoin a detail of

what appears to have been his Route into Italy, which I have traced from an ancient Map as far as Embrun upon the river Durance in Dauphiné, and afterwards founded upon the authority of Polybius, strengthened by the present appearance of the ground.

Hannibal set out in the midst of winter U. C. 536, with an Army of 50,000 Foot, and 9000 Horse, besides elephants, from

(Ancient names)	(Modern names)
<i>Septa</i> - - - -	<i>Centa</i> , in Africa, a Seaport, and crossed to
<i>Tretum Ercul- leum</i>	<i>The Straights of Gibraltar</i> ; from whence he probably proceeded by sea to
<i>Calpe</i> - - - -	<i>Torifa, the Pillar of Hercules in Europe</i> : then passed through the
<i>Country of the Bastuli</i>	<i>The Kingdom of Granada in Spain to</i>
	<i>Malaca</i>

(Ancient names)	(Modern names)
<i>Malaca</i> - - -	<i>Malaga</i> ; and, from thence proceeded through the
<i>Country of the Baſiani</i>	<i>The Kingdom of Murcia</i> , to the Camp of Spar-tarius, from thence going to
<i>Cartago-nova</i>	<i>Cartagena</i> , and traversing the
<i>Province of Con-teſtanorum</i>	<i>The Kingdom of Valencia</i> , to
<i>Alone</i> - - -	<i>Alicant</i> ; at which Sea-port it seems probable that he embarked his Troops, and passed up the river
<i>Suero</i> - - -	<i>Segura</i> , or <i>Xucar</i> , to <i>Valencia</i> , from thence proceeding along the river
<i>Iberus</i> - - -	<i>Ebro</i> , through the
<i>Country of the Illercaones</i>	<i>The Principality of Catalo-nia</i> , to
<i>Tarrago</i> - - -	<i>Taragona</i> , and

(Ancient names)	(Modern names)
<i>Cartago-Vetus.</i>	<i>Villa-Franca:</i> he then crossed the
<i>Rubicatus</i> - - -	<i>The River Lobregat</i> , proceeded to, and crossed the
<i>Gerunda</i> - - -	<i>The river Girone</i> , and then came to
<i>Rhoda</i> - - -	<i>Roses</i> : though some Authors assert, that he followed the course of the <i>Girone</i> to the Pyrenean mountains, and crossed from thence into Gaul: From <i>Roses</i> , however, according to the map, he went to
<i>Veneris Fanum</i>	<i>Port-Vendres</i> , from thence to
<i>Caucoliberis</i> , or <i>Illiberis</i>	<i>Collioure</i> , in the Province of <i>Volcae Teclosages</i> , or <i>Rosiglione</i> ; from thence he proceeded to
	<i>Narbo</i>

(Ancient names)	(Modern names)
<i>Narbo</i> - - -	<i>Narbonne</i> , the country of the <i>Bebricas</i> , and from thence to
<i>Agatha</i> - - -	<i>Agde</i> , or <i>Adge</i> and
<i>Nemausis</i> - - -	<i>Nimes</i> , when, passing through the country of the <i>Volcae Arecumii</i> , he proceeded to the banks of the
<i>Rhodanus</i> - -	<i>The Rhone</i> , down which river he passed to
<i>Avenio</i> - - -	<i>Avignon</i> ; from thence tra- versing
<i>The country of the Cassuares</i>	<i>Provence</i> , to <i>Dauphiné</i> , the country of the <i>Allobroges</i> ; from thence he proceeded to
<i>Augusta Tricaf- trinorum</i>	<i>S. Paul trois Chateaux</i> , and then went along the ri- ver
<i>Druentia</i> - -	<i>Durance</i> , to
	<i>Embrodunus</i>

(Ancient names)

(Modern names)

*Embrodunus* - *Embrun*, from whence he  
marched to, and crossed

*Mons Vesulus*, or *Vifus* *Mount Vifo*, one of the  
great Alps, said to be

9997 English feet high,  
but not so difficult of  
acces as are many of  
those mountains; it lies  
almost in a direct line  
with Embrun, and the  
road to it is not so  
strongly guarded by nar-  
row defiles, as are many  
passages into Italy.—  
From thence he went  
to

*Pinarolum* - - *Pignerol*, a city of Upper-  
Dauphiné, about twenty miles from Turin;  
from thence he followed  
the course of the

*Padum*

(Ancient names)	(Modern names)
<i>Padum</i> - - -	<i>Po</i> , then went to
<i>Alba-Pompeia</i> -	<i>Aibe</i>
<i>Dortona</i> - - -	<i>Tortona</i> , and
<i>Tacinum</i> - - -	<i>Pavia</i> ; crossed the river <i>Trebbia</i> , subdued
	<i>Placentia</i>
	<i>Parma</i>
<i>Regium</i> - - -	<i>The Kingdom of Modena</i> , and
<i>Mutina</i> - - -	<i>Modena</i> itself; then came to
<i>Fesula</i> - - -	<i>Fiesole</i> ; from thence proceeded to
<i>Aretium</i> - - -	<i>Arezzo</i> , and from thence to
<i>Transimene</i> -	The lake of Perugia, or <i>Thrasymenus</i> .

Hannibal is supposed to have passed through Gaul to the foot of the Alps in ten days: now, it seems an impossibility that he should have reached the Fenestrelles, Cenis, St. Bernard, or St. Gothard, in so short a time. It likewise seems improbable

bable that he should have rejected the passage of Mount Viso, which lay directly before him, to search for some other at a greater distance, especially as his only route to that other was through narrow and dangerous défiles. He is said, by Polybius, to have passed through the Country of the Allobroges, over an immense Alp, from whence he saw and pointed out to his soldiers the rich and beautiful plains of Italy, after which he immediately descended into Vallies watered by the Po. All this exactly describes Mount Viso, on the Italian side of which lie the plains of Piedmont, and through these plains runs the Po, which actually rises at the foot of Mount Viso. Polybius likewise says, the first city taken by Hannibal in Italy was Turin, and this too, might be, for Turin is only twenty miles distant from Pignerol.

LETTER XXIV.

*Dresden, June 1798.*

WE began our journey from Florence hither, on the 12th of April, with a light strong German post-chaise unloaded, and a Voiturin's coach for our baggage; each carriage being usually drawn by three mules; and we gave for six of these animals, from Florence to Hamburg, three hundred and thirty Tuscan sequins; the Voiturin finding supper and beds for four Persons, and likewise defraying the expence of barriers, ferry-boats, Guides, Drivers, and mules. We paid about a couple of florins a day for our dinner, and one florin a night to the Servants at inns, unless our carriages were guarded, when we usually gave two florins; and we allowed three sequins a day for the mules whenever we chose to stop.

*Buona-*

*Buona-mano* to the Drivers was not included in our bargain, and to these Men (who behaved particularly well) we gave sixty sequins.

One of our Party, a young Lady afflicted with weak lungs, was made alarmingly ill by crossing the Apennine to Bologna, (it being a journey of two days over these mountains, which are quite as cold as the Alps;) and in passing through Germany her sufferings were so great, that I frequently thought she would have died, owing to the stoves, which are universally substituted for fire-places; to damp beds, for there are no warming-pans, and consequently no means of drying beds in Germany;\* to the piercing air of the Alps between Venice and Vienna; to the severity of the climate in Moravia and Bohemia; and to the excessive roughness of the roads between Prague and Dref-

\* Invalids who travel through Germany should take a small warming-pan with them.

den.

den. Nevertheless, we endeavoured to guard against some of these inconveniences, by providing ourselves with fur travelling-caps, warm loose dresses, thick boots lined with fur, and great-coats, which we were glad to put upon our beds in Moravia and Bohemia, where there are no coverlids except small eyder-down quilts, which generally slip off ere the night be half spent. But, notwithstanding every precaution that Prudence can suggest, it seems to me impossible for Invalids to attempt the journey we have just taken, without imminent risk to their lives.

Owing to the present state of Europe, we found it necessary to provide ourselves with a French, a Cisalpine, and an Imperial passport, in order to travel with safety from Florence to Hamburg.

Our first day's journey was to *Le Maschere*, whither we were six hours in going; the road from Florence to this place is a continual ascent, and rather rough. We passed

the

the royal Villa of Pratolino, and went near Val Ombrosa. The inn at La Maschere is good, and warm, considering that it stands on the summit of a mountain of the Apennine. Our second day's journey was to *Loiano*, whither we were nine hours in going. We found the road very hilly, but good, and the inn execrably dirty, bitter cold, in short, the worst we ever met with in Italy.

Our third day's journey was to *Bologna*, which we reached in six hours. The road hither being hilly, but good, the former part of the country bold and romantic, the latter part rich and beautiful. We frequently added oxen to our mules in passing the Apennine.

The City of Bologna is strikingly magnificent; its environs are charming, and, exclusive of the coats of arms being either defaced or taken down from the outsides of palaces and public buildings, this country exhibits

exhibits no marks of the ravages of war. The most interesting objects to Travellers are—the *Sampieri Palace*, and the *Neptune of Giovanni di Bologna*. The former contains a most valuable gallery of pictures, among which are St. Paul reproving St. Peter, by many People called the *chef-d'œuvre* of Guido !!!! It is in his Caravaggio-style, and possesses very little poetic merit, though its intrinsic excellence in penciling, colouring, and expression, ranks it among the most surprising efforts of the art of painting—a ceiling, by Guercino, the subject Hercules suffocating Antæus, drawn with all the science and strength conspicuous in the works of Annibale Caracci !!!—the woman taken in adultery, by the last-named Master, which, for purity of style, simplicity of composition, and liveliness of expression, may vie with the finest productions of Raffaelle, while it surpasses them

all

all in beauty of colouring !!!—a charming group of dancing Cupids, by Albano!!—the infant Jesus with the Madonna and St. Anne, by Pietro Perugino ; one of his best works !—a group of Children, by Algardi ; and another, by one of his Scholars, in marble which is sonorous like bell-metal. The Neptune of Giovanni di Bologna is one of our very finest pieces of modern sculpture ! This City contains, in its Churches and Palaces, an immense number of excellent paintings by the Caracci Family, their Scholars, &c. not mentioned above. In short, so many fine things remain, that those taken away by the French are scarcely missed. Here are three inns—*The Pellegrino*, *S. Marco*, and *Itre Mori*.

After remaining one day at Bologna, we proceeded in eight hours and a half to *Ferrara*, through a very good road. Midway between this City and Bologna is a neat and  
pleafant

pleasant inn, called *Il Tè*, or *Il Tedo*, where Travellers may dine or sleep. The road from Bologna hither lies through a remarkably rich country. Between *Il Tedo* and Ferrara we crossed the *Reno* in a ferry.\* Ferrara is a fortified town, famous for having been the birth-place of Ariosto, who, likewise died here, and his tomb may still be seen in the Benedictine Church. The water at Ferrara is extremely bad; the inn where we slept, (*Itre Mori,*) a good one.

Our next day's journey was to *Rovigo*, whither we were eight hours and a half in going. Soon after quitting Ferrara, we ferried over the *Po*, a dangerous river after rain. We then crossed the *Canal-Bianca* in a ferry; and to this Canal the road is good, but, from hence to *Rovigo*, so bad as to be

\* The general price paid by Voiturins for ferrying over rivers and canals is three livres, about four pauls and a half.

at all times dangerous for heavy carriages, and absolutely impassable after rain. The inn at Rovigo, (*S. Marco*) is clean and comfortable. We slept here, and then proceeded in nine hours and a quarter to *Padova*, stopping, however, to dine at a village about mid-way, called *Monte-Sedici*, where, *La Posta* is a comfortable inn, and a good dining or sleeping-place. The road to Monte-Sedici is flat, sandy, and bad after rain, but from thence to Padua good, and, though flat, pretty. Padua is large, and strongly fortified, but not handsome, the University excepted, which was built by Palladio and Sansovino. We slept at *The Stella d'ora*, a very good inn; and next morning drove in six hours and a half to *Mestrè*, through a good road. At the inn at Mestrè (a very indifferent one) we left our mules, carriages, and what baggage we did not want, and then embarked in a Gondola,

which

which conveyed us in less than two hours to Venice, for about thirteen pauls, *buonamano* inclusive.\*

*Venice* is one of the most considerable Cities in Italy, and from its singularity alone highly merits notice ; it is built upon piles, in the centre of the Lagunes, and reputed to contain an hundred and eighty thousand inhabitants. *The Rialto, the Piazza di S. Marco*, and the Churches and Palaces by Palladio, Sansovino, Scamozzi, and San-Michele, are deemed *chef-d'œuvres* of architecture ; but, notwithstanding the beauty of these edifices, Venice is less strikingly magnificent than many other Cities of Italy ;

\* Instead of pursuing the above-mentioned route, I would counsel Invalids, should the weather prove favourable, to embark at *Francolino*, which is five miles from Ferrara, and go all the way to Venice by water, a voyage of eighty miles up the Po, the Adige, the Brenta, and the Lagunes, which is usually performed in about twenty hours. Carriages, however, must at all events go over land ; but, as the road is extremely bad, they go best empty.

and the Arsenal, once so celebrated, is entirely gutted by the French, while those ships of war which they could not take away, are sunk in the harbour. The famous Horses of bronze gilt, with many other celebrated pieces of sculpture and painting, are transported to Paris: stupendous work, however, still remain, by Titian, Tintoret, Paul Veronese, &c.; but, what excites most interest at Venice, is to observe how amply and conveniently this City is supplied, not only with the necessaries, but the luxuries of life, though it possesses naturally neither soil nor fresh water.

*The Church of S. Marco* is curious, from being completely incrusted with ancient mosaic. Over the high-altar are Greek paintings—the Doors were brought from Constantinople, and are Corinthian brafs—the Pavement is mosaic.

*S. Giorgio Maggiore*, built by Palladio in a style of grand simplicity, contains a painting,

ing, by J. Baffano, of the adoration of the Shepherds, which, though very dirty, merits notice, the light from the body of the Child being wonderfully managed.

*Il Redentore*, built by Palladio, is a simple, elegant, and magnificent piece of architecture ; it contains a picture of the nativity, by F. Baffano, and in the Sacristy is a painting of the Madonna, our Saviour, and two Angels, by G. Belino.

*Il Frari* contains an assumption, by Titian, which is placed in a bad light, smoked, and dirty, but the composition appears to be extremely fine ; a Madonna and infant Jesus, by the same Master (this last picture was much studied by Rubens and Vandyck), and, in the Sacristy, a painting by G. Belino.

*S. Rocco* is adorned with six excellent paintings by Tintoretto, and that representing *S. Rocco* healing the Sick is particularly

O 3 , fine !

fine! In an arch opposite to the last-named picture is a work by Pordenone, representing Saints Christopher and Martin on horseback!

*Sa. Maria della Salute* contains the descent of the Holy Ghost, by Titian, painted when he was sixty-four years of age; and on the ceiling of the Sacristy the death of Abel!—the sacrifice of Abraham!—and the victory of David over Goliah!—all by the same Master. S. Mark, S. Sebastian, S. Rocco, &c. are likewise by Titian, and a fine specimen of his first manner.

*Il Gesuiti*, a noble Church, though too much loaded with ornaments, contains an assumption, by Tintoretto.

*S. Giovanni di Rialto* is adorned with a celebrated picture of the Patron-Saint giving alms to the Poor, by Titian!!! This work abounds with portraits, executed with that truth and character which distinguish  
the

the paintings of the just-named Artist, while the composition is simple and perfectly adapted to the subject.

*Sa. Maria Maggiore* contains an interesting picture of St. John Baptist, by Titian !

*Sa. Caterina* is adorned with various paintings on the walls, representing the life of the Saint, and executed with great force by Palma il Giovine. Over the high-altar is the marriage of St. Catharine, by Paolo Veronese, the composition of which is graceful, and the drawing more correct than usual with this Master, but the light is too equally diffused. Here, likewise, is a picture of Tobit and the Angel ! supposed to be either by Titian or Santo Zago.

*Scuola della Carita* contains the presentation of the Madonna, by Titian !!! a work full of harmony, richness, and truth ; the landscape in the back-ground is very sublime, the attitudes of the Priests are grand

and simple, and the old Woman selling eggs in front of the picture appears quite alive.

*Scuola de' Sarti* contains a frieze which goes round the room, and is remarkable for being the first public work of Tintoretto; the subject is the life of St. Barbara; here likewise is a picture of St. John, St. Barbara, &c. by Giorgione.

*Scuola di S. Rocco* contains the largest and best works of Tintoretto, who painted in this school for thirty years. The most celebrated of these works are—the annunciation—the slaughter of the Innocents—and the flight into Egypt—the composition of the first is peculiarly fine, because strictly conformable to scripture; the blessed Mother of our Redeemer being represented as the Inhabitant of an humble cottage, instead of being placed in a splendid apartment, which is too frequently the practice; the furniture is wonderfully executed; and

the

the figure of the Angel replete with grace and enthusiasm. This School contains many other works of Tintoretto, Titian, &c.

*Palazzo Ducale* contains, in the grand council-chamber, the largest picture in the world, executed by Tintoretto, and serving as an example to shew how entirely great talents may be thrown away from want of proper attention to methodical arrangement; the whole performance exhibiting a mass of confusion, though it abounds with fine groups, and, in some parts, is wonderfully executed.

*Palazzo Pisani Moreta* contains Alexander with the Family of Darius, by Paolo Veronese !! a picture which seems composed in defiance to classical knowledge and pure taste; but, nevertheless, so harmonious is the colouring, and so beautiful the painting, that it is impossible to contemplate this work without forgetting all its faults and dwelling only on its excellencies.

*Palazzo*

*Palazzo Grimani* contains, in the Court below, a colossal statue of Marcus Agrippa, which was originally placed in the vestibule of the Pantheon at Rome. This statue is Greek workmanship, and much admired !! —opposite to it is a colossal statue of Augustus—here, likewise, is a celebrated *baffo-rilievo* of a little drunken Baechus, and another, unfinished, of two sea-horses. *Up-stairs.* *First room*—a colossal statue of a Roman Consul !! and two *baffi-rilievi* !!—a bust of Vitellius !! and another of Caracalla. *Third room*—an oval in the centre of the ceiling by Giorgione—other parts by Giovanni da Udine. *Fifth room*—a ceiling said to be by Raffaele and Gio. da Udine—an antique head of Hercules. *Sixth room*—a small picture of a Love, by Guido. *Ninth room*—a colossal statue, the pedestal of which is reckoned curious. *Tenth room*—a ceiling by Gio. da Udine; the subject trees and animals; the execution is fine, but

but trees on a ceiling seem absurd—antique *bassi-rilievi*. *Eleventh room*—a fine table of Florentine-work. *Twelfth room* (beautiful in point of architecture, and built by Sansovino)—a fine table of touchstone—a small collection of antiquities from Pompeii, &c. the stair-case is painted by Gio. da Udine. The composition for the floors of the apartments here, and all over the Venetian State, is very pretty.

*The Library*, in the Piazza di S. Marco, has been spoiled by the French of its most valuable contents.

The best inn at Venice is PETRILLO's. The water in this City is, generally speaking, but indifferent.

On the day when we quitted Venice we dined at *Petrillo's*, and then went in our Gondola to *Mestrè*, where we slept; and the next morning early set out for *Conegliano*, where we arrived in nine hours and three quarters. About ten miles from Mestrè

lies

lies Treviso, to which City the road is good. Beyond Treviso we passed the Piave, on a bridge of boats;\* and after crossing the spot where one of BUONAPARTE's great battles was fought, proceeded, through an indifferent road, to Conegliano. Numbers of elegantly built Villas, now completely gutted by the French, stand on either side of the high-way between Mestrè and Conegliano. The latter town is rather large, and *The Post-House* a good inn.

Our next day's journey was to Pordenon, which we were seven hours and three quarters in reaching; the road between this place and Conegliano being bad at all times, and after rain extremely dangerous, as it lies close to the foot of the Alps, from which mountains vast torrents of water frequently descend, and inundate the adjacent country. *La Posta*, at Pordenon, is a good inn; here we slept, and next morning

\* This river is very dangerous after rain.

proceeded

proceeded in nine hours to *S. Tommaso*. The road, as far as Spilimbergo, runs near the Alps, and through the bed of a torrent disagreeable at all times, and unsafe after rain. From Spilimbergo we descended into the Tagliamento, a most tremendous torrent after rain, but, in dry weather, fordable. It takes a full hour to travel through this water with the assistance of oxen and Guides;\* and though the weather before we crossed had long been dry, the different streams of which the Tagliamento is composed, were wide and rapid, insomuch as to be very disagreeable. Soon after fording this torrent we passed a Town, called *S. Agnello*, a little beyond which is the Village of *S. Tommaso*. The road on this side the Tagliamento is good, the inn at *S. Tommaso* bad.

Our next day's journey was to *Pontebia*, or *Pontafel*, whither we were twelve hours

\* Our Voiturin paid for three Guides and two oxen, one sequin.

in going. We took the road by Osoppo, that being deemed the best, though even that, as far as L'Ospedaletto, is rough and dangerous, especially for the first two miles. At L'Ospedaletto we entered a defile of the Alps, which leads to Venzone, a pretty Town embosomed in these mountains; and from hence to Refiuta we found the road, which lies parallel with the bed of the Tagliamento, excellent, the views sublime, and the Alpine plants, which enamel the rocks, particularly beautiful. The inn kept by *Perisuta*, at Refiuta, is clean and comfortable; but the water here, as in most parts of the Alps, is bad; and many Inhabitants of this country (particularly women,) are afflicted with immense goitrous swellings. At Refiuta we began to pass bridges made of wood, and covered at the top; there are five or six of them in the Alps; and in Germany, likewise, all the bridges are made of wood, though not all covered at the top.

From

From Resiuta, which is somewhat above half way to Ponteba, the road still lies through defiles of the Alps, near the bed of the Tagliamento, and is good, though too narrow ; the views are very sublime.

Ponteba, the Frontier Town of Carinthia, is a miserable place ; and here, our baggage underwent so rigorous an examination in the open street, before we were suffered to drive to the inn, that it required Argus's eyes not to be plundered of every thing valuable our trunks contained, and Goliath's strength to unpack and repack after the fatigue of a twelve hour's journey : such, indeed, is the inconvenience Travellers must necessarily be exposed to at this custom-house, that I would advise <sup>Fig'r</sup> nobody to pass Ponteba who can possibly go another way ; it being the great object of the Custom-House Officers to thieve, for which purpose they endeavour to throw small parcels on the ground under the carriages, and even examine

examine coach-seats, writing-boxes, and letters. They seize gold and silver lace, snuff, and tobacco, and for unmade silks, gauzes, &c., they oblige you to deposit double the worth, to be paid back, however, when you quit the imperial territories.\* They accept no fees, and are flower in their operations than it is possible to conceive.

After sleeping at Ponteba, where the inn is a bad one, we proceeded in ten hours and a quarter to Villach, through a wide defile of the Alps ; and found the road good, and the country beautiful, every mountain being clothed to its summit with noble fir-trees : the German Villages at the foot of the mountains, however, in some measure spoil the beauty of the scene, as nothing can be more uncouth than the wooden buildings which compose them, except the

\* Your silks, &c. are plumbed ; you are asked what road you purpose taking ; and you then receive an order for the money you have deposited to be returned at the Custom-House on the confines.

fences,

fences, which are, if possible, still worse, The houses are even roofed with wood, and the consequence is, that these awkward edifices are continually burnt to the ground. The Inhabitants are as uncouth as their dwellings, and the very crows and oxen ugly ; so, at least, they all appear in the eyes of Persons long used to the elegant architecture, polished manners, and beautiful horned-cattle of Italy. The Germans seldom have a wash-hand basin in any of their country-inns ; and even at Villach, a large town, we could not find one : the inn we slept at, however, (its sign *The Crown,*) is clean and good ; though tall People cannot sleep comfortably either here or in any part of Germany : the beds, which are very narrow, being placed in wooden frames, or boxes, so short that any body who happens to be above five feet high, must absolutely sit up all night supported by pillows ; and this is, in fact, the way in which the Ger-

mans sleep. With respect to provisions, we found no cause for complaint ; meat, bread, and wine, (somewhat like Moselle) beer, soup and boullie, four-croût, stewed prunes, coffee, and milk, being excellent ; and water, generally speaking, good and wholesome. The usual dinner-hour is twelve o'clock ; at which time Travellers may always find something fit to eat at the inns ; German cookery being simple and wholesome : one requisite to a comfortable meal it is, however, very difficult to obtain, I mean clean table-linen. We were actually obliged to purchase a couple of table-cloths and six napkins on our journey, so terribly were we annoyed by the dirty linen which was produced every where but in the very large Towns.

Women, in this country, seem to work harder than men ; and at public houses you generally see female Servants, who, not only cook the dinner and wait at table, but even feed

feed the horses. The Peasantry have fine complexions, with a great appearance of health and strength, but their countenances seldom express good-humour, or quickness of apprehension ; they dress neatly, and wear high-shoes, like those of our English Farmers. The Women are said to be depraved in their morals. Most of the country-towns through which we passed consist of straight streets, with a large square in their centre, adorned by an obelisk, statues of the Madonna, our Saviour, &c. The German horses are remarkably strong and handsome, and the whole country, from Ponteba to Vienna, wears the face of wealth more perhaps than any other part of Europe.

The passing through this part of Germany seems like living some hundred years ago in England ; as the dresses, customs, and manners of the People precisely resemble those of our ancestors. Many of their implements of husbandry, also, appear simi-

lar to ours ; and their kitchens are furnished with plates, dishes, basins, and ewers of pewter, and wooden trenchers, exactly like those which may still be seen among us in old farm-houses. The herbs and shrubs also resemble those of England, except that barberry-bushes are substituted for blackberries, while the firs grow so luxuriantly, that young plants a few inches high absolutely carpet all the woods.

The road from L'Ospedaletto to Villach has been made about ten years ; it seems to have undergone a recent repair, and certainly possesses one great advantage, that of being, perhaps, the only approach to Italy which does not lie over the summits of the Alps. It is indeed very remarkable, that although we were surrounded by these cloud-capped mountains the whole way, we seldom, if ever, descended a hill steep enough to render a drag-chain necessary ; neither did we perceive any fault in the road, its narrowness

narrowness excepted ; and this was particularly troublesome to us, as we frequently met hundreds of artillery-waggons, and were sometimes compelled to stop a full hour while they passed.

From Villach we proceeded to Clagenfurt, in eight hours and a half, through a good road, and a finely cultivated and strikingly beautiful country, adorned with a noble sheet of water, called the Lake of Fel. The vallies are variegated with small Villages and rustic Churches, like those of England ; the near mountains clothed to their summits with firs, and other trees ; while behind them rise Alps covered with eternal snow.

Clagenfurt is a large and strongly fortified City ; the houses are tolerably neat, and the spires of the churches-built in the Turkish style, and covered with white metal. We slept at *The golden Star*, which is rather a good inn, and next day proceeded, in nine

hours and a half, to *Friesach*, through an excellent road, and a bold, finely wooded, and richly cultivated country. In the way to Friesach lies St. Veit, a handsome town. We found *The Wolf* at Friesach a good inn ; and, after sleeping there, drove in ten hours and a quarter to *Judenburg*, stopping, however, at *Noumarck*, (which is about mid-way,) to dine. We found the road to Noumarck smooth, and the country well cultivated, though less beautiful than before ; but, as we approached Judenburg, it became picturesque and finely wooded. We slept at *The golden Cross and Scythe*, a clean good inn, and went next day, in nine hours and a quarter, to *Leoben*. Our road continued good, winding near a meandering stream called the Muhr, and our views were beautiful. Travellers usually dine about mid-way at *Graubath*. *The imperial Eagle* at Leoben, is a very clean comfortable inn, and the town is rather handsome, many  
of

of the houses being built with stone or brick.

Our next day's journey was, through Bruck, to *Merzhofen*, which we reached in five hours and three quarters; and therefore might easily have gone further; but hearing that the beds at the next Post were engaged, and finding the inn at Merzhofen tolerable, we slept there, and then proceeded, in nine hours and a half, to *Schottwein*, passing through a good road to *Merzuschlago*, where we dined, and then ascended a very lofty mountain, at the foot of which lies Schottwein.\* The ascent is good, and takes up about one hour; the descent employs more than double that time, and is sharp and dangerous, the road being narrow and ill-kept, insomuch that waggons ascend on the Schottwein-side with sixteen and some-

\* From Merzuschlago we took extra-horses to the summit of this mountain, which Travellers should not descend after it becomes dark.

times twenty horses. We found the country from Merzhoften to Schottwein wild, pretty, and finely wooded ; and previous to our arrival at Merzuschlago we passed the town of Krieglach.

*The Post-House* at Schottwein is a tolerable inn.

Our next day's journey was to *Trafkirken*, whither the drive took up ten hours and a quarter. After quitting Schottwein we entered an extensive plain highly cultivated, and passed through a good road to Neukirken and *Neustatt*, reaching the latter in about six hours and a half. Neukirken is rather a large town, and contains good inns. Neustatt likewise is large, contains good inns, and is fortified. We dined here. From hence to Trafkirken the road is flat and good, the country less pleasing and not so well cultivated as before ; to the right, however, we had a prospect of Hungary and the Danube. We found *The Stag* at Trafkirken

Trafskirken a very indifferent inn, though the town seems rather large.

Next morning we drove in four hours and a half to *Vienna*, through a flat and ill-kept road, and a country thick set with villages, and abounding with game, hares especially, but not well cultivated. On entering Vienna we were driven to the Custom-House, where the Officers, though apt to be troublesome to Foreigners, were to us very civil. The inns of this City are bad and dear; *Wolf's* is deemed the best, and *The white Bull* once was tolerable; but the present Master is so notorious a Cheat as not to scruple, after making a clear bargain, to deviate from it in every particular; besides which, his dinners are so bad that it is scarcely possible to eat them. Indeed, the only way of living comfortably at Vienna is to take a private lodging.

This City, built at the confluence of the Danube and the Vienne, is small but strongly fortified.

fortified. The Fauxbourgs are immense, and contain finer buildings than the City itself, in which the palaces are few and not spacious. Vienna, to foreign eyes, looks rather rich than handsome, being destitute of those splendid streets and squares, which usually adorn the Capital of a great empire : the environs, however, than which nothing can be more magnificent, make up for the deficiencies of the town.

The finest public Edifices are—*The Royal Residence*—*The Cathedral of St. Stephen*—*The Campanile*—*The Vase of the Library*—*and The Arsenal*.

*The royal Gallery of Pictures at the Belvedere* is highly worth notice—it contains a large work, by Titian, finely executed, though not equal to those still remaining at Venice—charming paintings by Rembrandt, particularly a portrait of himself, which, for *bravura* and truth may be denominated his *chef-d'œuvre!!!*—a fine picture by Rubens, representing

representing an Emperor receiving pardon for some offence against the Holy-See—Jupiter and Io, by Correggio!!!! Ganymede, by the same Master!!!! The former has been retouched in the back ground, but is, exclusive of this, pure from the pencil of Correggio—two heads by Denner—and some excellent flower-pieces by Van-Huy-sum—these pictures are on the *ground-floor*. The rooms *above-stairs* likewise contain paintings highly worth notice, from being the works of the very earliest Masters of the Flemish and German Schools: they are in excellent preservation, possess great merit, and form a most interesting history of the progress of the art. The Belvedere is not open above twice or three times a week. It is usual to give two florins, if you see the whole collection.

*The Treasury, and the Cabinets of Medals and Natural-History* merit notice—the Ca-

*meo of Alexander*, by Pyrgoteles, is much celebrated.

*The Gallery of Pictures in the Lichtenstein Palace* contains some remarkably fine portraits by Vandyck and Rubens!—two whole-lengths, by Holbein!—a Girl playing on the guitar, by M. A. Caravaggio—the sacrifice of Iphigenia, by N. Pouffin—a Countryman eating, by Beccafumi—a head by Seybold, being his own portrait—a Madonna and Child, by Teniers—another by Haniman—flower-pieces, by Van-Huysum, Trechslar, &c. &c. We gave one florin above-stairs, and two pauls to the Porter below. This gallery may be seen at all times; but is much inferior to that at the Belvedere.

*The Porcelain Manufacture* merits notice.

*The Prater* is, perhaps, the most magnificent public drive and walk in Europe. The usual time of going is after dinner. Here you

you may have coffee, excellent milk, beer, bread, &c.

*L'au Garden* is a public place near the Prater, somewhat like Vauxhall. Here, you may dine (under the shade of fine horse-chestnut trees) in the garden; or in a spacious room with the rest of the Company; every party, however, having its separate table: it is possible, likewise, to get a room to yourself. A band of music, which plays during dinner, receives from each party a paul or two. Dinner, wine excepted, costs one florin per head, and is excellently well served. Here are billiard-tables, a dancing-room, coffee-room, &c. The Waiters speak French and Italian.

*Schoenbrun* is another public garden, well worth notice, where you dine for the above-named price.

These two Gardens are open for dinner-company from the first of May to the last of September; and during the rest of the

year

year the same *Traiteur* serves, at the same price, in his own house at Vienna; and I would advise Travellers to dine constantly with this Man, in preference to having their dinner dressed at home.

The national dish in Germany is small chickens fried very dry, being first cut into pieces, as for a *fricoffee*; and this dish is particularly well-served by *Traiteurs*.

There are two Theatres in the City of Vienna, and three in the suburbs; none of them large, but the orchestra at the Opera-house is excellent, and the stage-decorations are good. It is difficult, at this Theatre, for Foreigners to obtain boxes. Ladies, however, may fit in the *parterre*, sending before-hand for seats. There are frequent and beautiful exhibitions of fire-works at Vienna. This City, with its Fauxbourgs, is said to contain 210,000 People.

The distance from Florence hither, is about nine hundred Tuscan miles; and the expense

expense of barriers and turnpikes for one carriage five or six Tuscan sequins.

Our first day's journey from hence was to Stockerau, a drive of five hours and a half, through a good but sandy road. On quitting Vienna we had a beautiful view of the Danube, together with several royal parks and gardens, which, all united, form a most enchanting scene. The Danube is immensely wide, and, at the same time, so clear and gentle as to be a great embellisher of every country through which it flows. The road to Stockerau is over an immense plain richly cultivated, and adorned with several towns. After sleeping at a clean and comfortable inn (the sign *our Saviour and the Woman of Samaria*) we proceeded in two hours and a half to Mallebern, where, in consequence of one of our party being taken ill, we were compelled to pass the night at a bad inn. The road hither was flat and good, but sandy;

sandy; the country richly cultivated, and much like the south of France.

From Mallebern we drove in six hours to *Jezeldorf*, through a flat and good road, passing a *Chateau* belonging to the Emperor, and a handsome town (with good inns) called Hollabrunn. The towns on this side Vienna are chiefly built of stone and brick, while the villages consist of neat thatched cottages. The country is a rich and extensive plain planted near Jezeldorf with large numbers of vines. The water in the last-named town is bad. After dining here we proceeded in three hours and a half to *Znaim*, through a good road,\* and an immense and richly cultivated plain abounding with corn and vineyards.

*Znaim*, the first town of Moravia, is large, handsome, and built somewhat like an Italian city. It contains several inns. We slept

\* We had extra-horses to ascend the hill beyond Jezeldorf.

at *The three Crowns*, and found nothing to complain of except bad water. Next day we drove, in five hours and a quarter, to *La Zinca*, through a very rough road, and an immense plain abounding with corn. The inn at *La Zinca* is almost too bad even to dine at; we were, however, obliged to stop for a couple of hours to rest the mules; after which we proceeded in three hours and a half to *Schelletau*, through a very rough road, and an open swampy country, rich in corn and woods of firs. Our inn here was *The Post-House*, which we found tolerably good. Next day we drove, in six hours, to *Iglau*, through a good road, and an open corn-country, passing *Stannern* and other small villages on our way. *Iglau*, the last city of Moravia, is handsomely built in the Italian style, and the outsides of some of the houses are embellished with curious old paintings. The square contains good

inns. The spires of the churches in this country, like those of Carinthia, are chiefly covered with white metal. The dress of the female Peasants is pretty; but, what looks odd to foreign eyes, the Women wear short petticoats and drawers, while the men's coats reach to their shoes. Fur seems much worn by both sexes. After dining at Iglau, we proceeded, in two hours and a half, to *Stecken*, through a good road and a country richly cultivated with corn, variegated with wood, and very pretty. The inn at Stecken is bad; we were, however, obliged to sleep there, though better accommodations may be obtained at *Deutschabrodt*, a drive of about two hours and a quarter further. Stecken is the first post in Bohemia.

Our next day's journey was to *Czaflau*, a drive of nine hours and three quarters; we dined, however, by the way, at *Havre*, where the inn is tolerable. Our road to  
Czaflau

Czaflau, (the first part excepted, which lies over a hill,\*) was rough; the country rich in corn and woods of fir. Czaflau is a handsome town, with a large square and obelisk in its centre; the houses are chiefly white and tiled at top; the ornaments of the belfries here, and in Moravia, are very particular, consisting of five or six spires, besides a cupola, all covered with white metal. We slept at *The Post-House*, a tolerable good inn, where the Master is remarkably civil and honest; for we left at this inn a pair of pistols, which were sent after us.

Our next day's journey was to *Planian*, a drive of six hours and a quarter, through a tolerable road, and over a vast plain of corn. On our way we passed near Mollin, a large town, and through Collin, which also seems considerable. There are two tolerable inns at Planian, where we slept, in consequence of illness; but ought to have proceeded to

\* We ascended this hill with extra-horses.

Boemischbrod, a drive of two hours and a half further. Next day, however, we reached PRAGUE, after travelling ten hours in a good road through a vast plain richly cultivated, and interspersed with towns and villages, but not pretty. We descended almost constantly for many miles before we entered Prague.

This is one of the noblest Cities in Europe, built in the Italian style, and famous for its Bridge ; its size likewise is considerable, and its fortifications are strong. The inhabitants, however, bear no proportion to the capaciousness of the city, as they do not, according to the best computations, amount to 90,000. *The University of Prague* has long been celebrated. *The Regal-Palace—The Maison de Ville—and the Hotels Lobkowitz and Tschernin*, are mentioned by Mr. Dutens as being worth notice, but unfortunately we had not time to see them.

The

The immense and beautiful Bridge of Prague is built over the Moldan, which runs into the Elbe.

Here are several inns; we went to that called *The Baths*, which is good, but dear.

The Sclavonian language (a dialect of the German) is spoken in Moravia and Bohemia.

From Prague we drove, in four hours and a half, to *Schlan*, through a good road, generally up hill, and over a vast plain, tolerably cultivated with corn and hops. We dined at Schlan, (where, though the town is rather large, the inn is indifferent) and from thence proceeded, in five hours, to *Budin*, through a very bad road; the soil being loose and rotten: the country, however, is rich in corn and game. Budin contains two inns, neither of which can be called good. Next day we drove, in five hours, to *Lobofitz*, through a rotten, deep, and after rain, an extremely

dangerous road. To ascend the hill out of Budin, it is requisite that every carriage should have extra-horses; and indeed for the whole post extra-horses are useful; and heavy carriages should be held up by Men. Immediately after quitting Budin we crossed the Elbe, and generally kept it in sight afterwards till our arrival at Dresden. Lobositz contains two tolerable inns; *The Post-House*, and *The Free-Mason's Arms*, (called *L'Auf-teria Grande*); we slept at the latter, not being able to obtain extra-horses in order to proceed. Next morning we drove, in five hours and a half, to *Auffig*, through a road, bad at all times, and excessively dangerous after rain, being rocky in some places to a degree that risks breaking heavy carriages to pieces, and so rotten in others that the lightest vehicle can scarcely escape overturning, unless held up by Men. And, to encrease the danger of this road, it lies

lies close to the Elbe, on the brink of a precipice.

Travellers, whose carriages are heavy, should put their baggage into a waggon, and themselves either upon horses or into a light calash, between Lobositz and Auffig ; and Invalids ought not to attempt going any way but on horseback, the jolts being so violent that it requires considerable bodily strength to bear them ; as a proof of which two Persons who went in carriages at the same time with us broke blood-vessels, while others were overturned, and nearly killed with fatigue. It is an extraordinary thing that the Emperor does not have this road mended, as it might be done in a short time, and at a small expence, especially on the banks of the Elbe, where the soil is chiefly a rock. He has, however, lately made the following road from Prague to Dresden, which is reckoned better than that we took:

long

Q 4

From

From <i>Schlan</i> to <i>Teinitz</i>	Posts	1
<i>Postelberg</i>	-	1
<i>Toplitz</i>	-	2
<i>Peterswald</i>	-	1½
<i>Zehist</i>	-	1
<b>DRESDEN</b>	-	1

Perhaps it might be possible to go down the Elbe from Budin to Dresden; from Auffig it certainly might; though in either case, it would be necessary to send forward some hours before-hand that a proper boat might be provided.

The inn at Auffig is small but clean, and the country from Lobofitz thither very romantic. After dining at Auffig we set out for *Peterswald*, which we were seven hours in reaching, as the road is bad even to be dangerous; it lies over a high mountain, to ascend which it is necessary to have oxen or extra-horses.

*Peterswald* is the last town in the imperial dominions, and does not contain one good

good inn. But a quarter of a mile out of the town, at a hamlet called *Ieldorf*, or *Hilesdorf*, there is a clean comfortable public-house, which stands close to the high-road, on the right hand, the sign being *The Free-Mason's Arms*. At this house we slept, and next morning drove, in eight hours, to Dresden. On quitting Hilesdorf, we ascended rather a steep hill,\* and then passed a wood of firs, after which we descended almost constantly through a rich corn-country, till our arrival at Dresden. We found the road sometimes rough, but generally speaking good, the villages neat, the People clean; and, after leaving Peterswald and bidding adieu to crucifixes and madonnas, we did not see one Beggar. We observed a comfortable looking inn not far from Hilesdorf, and another at Berna, about ten or twelve miles from Dresden.

\* We were drawn up this hill by the aid of oxen.

The

The dress of the Saxon-Peasants resembles that worn in England some hundred years since; and when we spoke English to these People they frequently understood us. The approach to Dresden announces the richness of the Electorate; and at the gate of the City we found a Custom-House Officer, who waited upon us to our inn, where, on being presented with a couple of florins, he examined nothing.

LETTER

LETTER XXV.

*Cuxhaven, July 1798.*

DRESDEN is a beautiful City, said by Dutens, to contain 130,000 Inhabitants, and by Guthrie 110,000; though Persons resident there rate the population much lower.

The architecture of Dresden is simple, light, and elegant; the streets are straight, wide, and clean; the squares spacious; the palaces, churches, and other public edifices, magnificent; and the bridge over the Elbe (which divides the old from the new buildings) is one of the finest in Europe.

Here are, as it were, three Cities, the old Town, the new Town, and Fredericstadt. The fortifications are immensely strong; the environs rich and beautiful; and the Elbe, though not clear, is broad and handsome.

The

The Lutheran is the established religion of the country, though the Calvinists have public meeting-houses, and the Elector has one Romish church, he and his Family being Roman-catholics. The People are quiet, worthy, and very civil to Foreigners, who live here comfortably at a moderate expence. Artists in general, and Painters in particular, may study with great advantage at Dresden, not only on account of the precious works of genius which are submitted to their view, but because there is a tranquillity in this Town peculiarly favourable to study. Here are several inns, namely, *L'Hôtel de Pologne*—*L'Hôtel de Bavière*—*L'Hôtel de Saxe*—and *The Golden Angel*—all of which are good, and the first is perhaps the best in Europe. Private lodgings may likewise be found without difficulty.

The objects most worth a Traveller's attention are—*The Picture-Gallery*—*The Treasury*, or *Jewel-Office*—*The Cabinet*  
of

*net of Antiques—The Elector's Library—and  
The Porcelain exhibited in the Palace of Count  
Brühl.*

In order to gain admittance to the four first, it is necessary over-night to send your name, country, and quality, to the respective Directors, together with the number of Persons you design bringing, and the hour at which you mean to come. You may either go from nine till half past ten in the morning, or from half past ten till twelve ; from two till half past three in the afternoon, or from half past three till five. The Porcelain-Warehouse in the palace of Count Brühl is open to public inspection from nine till twelve in the morning, and from two till six in the afternoon every day, *festas* excepted. To the Director of the Picture-Gallery each Party pays from four florins to one ducat ; and to the Sweeper half a florin; which sum once given you are at liberty to go without expence afterwards. To the

Master

Master of the Jewel-Office every party pays four florins, and to each of his Servants half a florin ; which sum once given you are at liberty to go free of expence afterwards. At the public Library you may read as much as you please and pay nothing. *The Cabinet of Natural-History, The antique Armoury, &c.* should only be visited by Persons who have time and money to spare.

*Picture-Gallery.* This immense Collection, certainly the finest in Europe, contains *chef-d'œuvres* excellently well preserved of the best Masters ; in short, no one can study the Dresden-Gallery without becoming a real Connoisseur. Here are—the judgement of Paris—the garden of Love—Neptune calming a storm—a wild-boar hunt—and a St. Jerome, all first-rate productions by Rubens—several works by Netscher, (particularly a Man seated and writing,) wonderful of their kind, and shewing precisely how small pictures ought to be paint-

ed

ed—admirable works by Teniers and Astade, Ruisdael, Wouverman, and Paul Potter—but among those rare efforts of genius which irresistibly arrest the attention and fascinate the mind, is the Madonna of Holbein, with our Saviour in her arms, and a little naked Boy in the lower part of the picture. The countenance of the Madonna may vie with the best productions of Raffaelle, while the colouring would do honour to Titian. By the last-named Artist here are two portraits, (a burgomaster and his wife,) which absolutely seem alive. The above-mentioned paintings adorn the exterior, or Flemish Gallery. The interior Gallery, or Italian School, contains an apotheosis of the Madonna, esteemed the finest of Raffaelle's easel-pictures—the Madonna enthroned, holding the infant Jesus, and surrounded with Saints, by Correggio, in his first manner—the Madonna enthroned, with the infant Jesus, St. George, St. John Baptist, &c.

by

by the same great Master, and in the highest preservation—his Magdalene, a small re-cumbent figure, said to be the most faultless picture ever painted—and the Nativity, (called Correggio's night,) by many Persons deemed the *chef-d'œuvre* of painting, though now somewhat injured by having unfortunately been washed ; still, however, there remains an effect of light and shade which at once charms and astonishes.

*Other celebrated pictures in the exterior Gallery are*—Luther and his Wife, by J. Holbein—a Child borne away by an eagle ! this picture, the work of Rembrandt, seems falsely called, The rape of Ganymede—a portrait of Rembrandt, by himself ; and another of his Mother weighing gold, by himself likewise !—a Sibyl, by Angelica—a portrait of Salvator Rosa, by himself—peasants dancing, by D. Teniers—portrait of Henry VIII. of England, by J. Holbein—a Girl with a lighted candle gathering grapes, by Gerard

ward Douw!—a head of N. Poussin, by himself—Rembrandt's Daughter, by Rembrandt—a small Madonna and child, &c. by Albert Durer—fruit and flowers, by A. Mignon—a landscape, by Bergheim—and another with cattle, by Ruisdael—our Saviour raising the Dead, with other small but highly finished pictures, by Dieterich—a landscape with lions, by Rubens!—a landscape with a forest and a hunted stag, by J. Ruisdael and A. Van Velde!—several pictures by N. Poussin—the Annunciation, by Vanderwerf!!!—Manoah and his Wife sacrificing; while the Angel who announced to them the birth of Samson ascends to Heaven, by Rembrandt—the repose in Egypt, by F. Bol!—the feast of Ahasuerus, by Rembrandt—a Girl standing at an open window reading a letter, school of Rembrandt—a cock and hen endeavouring to oppose an eagle who has seized one of their young, by Hondekoeter!—a Claude—a landscape, by Berghem—

ghem—a battle, by Wouverman !!—a Satyr and a Faun, by Rubens!—the Madonna with our Saviour, by Vandyck!—several exquisitely finished heads, by Denner and Seybold—a Philosopher reading, by S. Konink!—a Banker conversing with a Countryman who has brought him money, by Q. Messys—the judgment of Paris, by Vanderwerf, deemed his *chef-d'œuvre*!!!—a Claude—Joseph presenting his Father to Pharaoh, by F. Bol!—a head of Seybold, by himself—the Madonna, our Saviour, and St. Anne, by J. Van Eyk, the reputed Inventor of oil-colours—St. Jerome penitent, by Vandyck—a tooth-drawer, by G. Hondhorst—St. Cecilia, St. Paul, &c. by Giulio Romano!—and a Vestal, by Angelica.

*Other celebrated paintings in the interior Gallery are—an Ecce Homo, by Guido—a recumbent Magdalene, by P. Battoni—Apollo and the Muses, by Tintoret!—a concert*

concert of Muses, by the same Master!—the resurrection of our Saviour, by Paul Veronese—a Woman carried off by a Man, at whose feet lies another Man wounded, by J. C. Procaccini—the repose in Egypt, by Trevisani—head of a Man with a cap on, by Titian!—Adam and Eve driven from Paradise, by Albano!—Mars seated, by Benvenuto Garofalo—Samson combating the Philistines, by Giulio Romano—an emblematical picture representing Age and Youth, by P. Liberi—a portrait, by Valavez!—the Genius of glory, by A. Carracci!—a Madonna and child, by Guido!—the Woman taken in adultery, by Tintoret—the same subject, by B. Biscaino!!—a recumbent Venus, by Titian!!!—and another by Guido!!—Peace, by Doffo Doffi—Justice, by the same!—our Saviour in the stable with Angels adoring him, by Albano!—our Saviour crowned with thorns, and supported by an Angel, by A. Carracci!—

racci!—a Bacchanalian feast, by Benvenuto Garofalo! !—a young Bacchus, by Guido! !—the presentation of the Madonna, by J. Bellino—an *Ecce Homo*, by Guido—Lot and his Daughters, by Guercino! —Titian's mistress, by himself—the tribute-money, by Titian—head of our Saviour, by A. Carracci! !—a full-length figure of the Madonna holding our Saviour in her arms, Pope Sixtus V. and S. Barbe adoring, and the heads of two Cherubims below, attributed to Raffaelle! ! ! !—a candle-light, by Rubens! —a holy Family (called the Madonna with the bafon), by Giulio Romano—Loves dancing, and Venus above in the clouds, by Albano! !—the Blessed Virgin and our Saviour in glory, surrounded with Saints and Angels, and known by the name of St. Sebastian, done by Correggio, in his last style! ! ! !—portrait of Correggio's Physician, by Correggio! —portrait of Thomas Parr when above an hundred years of age,  
by

by Vandyck—a Man tied to a stake and going to be burnt, attributed to Buonarroti—and the Madonna and our Saviour in glory, by Ramenghi, called Bagnacavallo.

*Cabinet of Drawings in Pastel*—portrait of Raffaele Mengs, by himself—of his Father, by the same—and of Cupid, by the same!—several other beautiful drawings, and some few small paintings in enamel.

*This Gallery is very warm.*

*Treasury, or Jewel-Office.* The most striking things here are—*Second room*—a ship of ivory, and a vase of the same, with *bassi-rilievi* representing a battle. *Third room*—a chimney-piece adorned with all the most valuable productions of Saxony, namely, china *bassi-rilievi*, diamonds, and other precious stones, pearls, &c. *Fourth room*—superb pieces of plate, &c. *Fifth room*—fitted up with peculiar elegance, contains fine cameos—a *basso-rilievo* on the shell of a Nautilus—another large *basso-*

*rilievo* done on one single piece of marble, and representing a Youth travelling into foreign countries upon an unbridled horse; but, having Virtue for his Guide, Vice flies before him. *Sixth room*—three pieces of enamel, by Mengs—antique enamel—pearls set to represent Men and Women about one finger high, among which a Potter is much admired. *Seventh room*—a Pyramid of precious stones, antique cameos, &c. in the centre of which is the head of Augustus II. and at the foot of the column are small enamelled figures, in the respective dresses of the several European nations. This Pyramid is said to have cost 100,000 crowns. *Eighth room*—an Onyx, esteemed the largest in the known world—the great Mogul seated on his throne, and celebrating his birth-day; a superb toy—an Egyptian Temple; likewise a superb toy. The Jewels of the Crown; being a most dazzling collection of the finest brilliants imaginable—

ginable—a large and beautiful green diamond, said to be unique, with several large red and yellow diamonds. This is deemed by far the richest Jewel-Office in Europe.  
*The rooms are paved with marble and very cold.*

*Cabinet of antique Sculpture.* The most striking things here are—a young Bacchus eating grapes—Meleager—one of the Sons of Niobe, dead—an Etruscan statue of Minerva, the drapery of which is very curious—a *bassò-rilievo* of Artimesia, in jasper, attributed to Lysippus—statues of two female Fauns—Æsculapius and Venus, the head of the first particularly fine—statues of Vestals, found in Herculaneum by the Prince d'Elbeuf, and by far the finest things in this Collection: the drapery being wonderfully executed!!!—a fragment of a Gladiator, or Wrestler, going to anoint himself, by Phidias!—a curious Etruscan altar—a curious Grecian altar, with niches in it—a Sar-

cophagus, with a dog. Here are other valuable pieces of sculpture, but as most of them have been sadly mutilated and ill-restored, Artists only can appreciate their merits.  
*This Cabinet is cold.*

Under the apartments which contain the above-named Antiques, is a Collection of Dresden-China, from its commencement, by J. F. Bottcher, in 1701, to the present period. The Inventor of this China was an Apothecary's Man at Berlin; and, finding himself suspected of being able to make gold, he deemed it prudent to retire to Dresden; where, being ordered to prepare a powder for the transmutation of metals, he happened, (in the course of his studies on this occasion,) to discover the art of making Dresden-China. *The rooms which contain this China are extremely damp and cold, and the Custodi expects a ducat.*

There are two Theatres at Dresden.

The

The distance from Vienna to this City is about 450 English miles ; and the expence of ferries and barriers for one carriage about three Tuscan sequins. The distance from Dresden to Hamburg is about the same ; and, in consequence of hearing that the road was execrably bad, and that the inns were very indifferent, we determined to dismiss our mules, and go by water, in an excellent boat, with three cabins, four beds, a place behind for Men-Servants, and another before for baggage. Our beds, fuel, kitchen - utensils, knives, forks, spoons, glasses, cups, saucers, plates, and dishes, were found by the Master of the boat, who paid all the port-duties to the Princes by whose territories we passed, and maintained himself and four Watermen, we giving him 255 dollars of Saxony, (being florins  $382\frac{1}{2}$ ,) an extravagant price, as boats a very little smaller go for 125 dollars. Indeed, I would advise large Families to hire a couple of

of these smaller boats, by which means they would be better accommodated, and pay somewhat less than we did.\*

The Elbe is a remarkably safe river as far as Hamburg, though, in some places, so shallow that large boats are apt to touch ground; but this does no harm, as the bottom is a soft sand. We were seven days and a half on our passage, the wind being contrary; but, with a favourable breeze, or indeed none at all, this voyage is usually accomplished in less than a week; even though you cast anchor for a few hours every night, in order to avoid the noise which the Boatmen constantly make while going on. We continually passed Villages where bread, meat, fish, vegetables, eggs, milk, butter, and good wine, were to be purchased, and beer we took from Dresden.

\* It is necessary to have a couple of mattresses for each bed, and curtains to all the cabin-windows.

The

The banks of the Elbe are finely wooded. The most remarkable towns we passed near were, *Meissen*, where the Dresden-China is made, and where there is a covered Bridge over the Elbe. *Torgau*, where there is another covered Bridge over the Elbe, (the country from Dresden hither abounds with vineyards.) *Wittenberg*, a handsome Town, which contains an University, and is famous for having been the abode of Luther, whose Tomb is in the Church belonging to the Castle: here, likewise, is a Bridge across the Elbe; and here provisions of all kinds, beer and wine, may be purchased better and cheaper than in any other place between Dresden and Hamburg. *Coswick*, rather a large Town, not far from which are the celebrated *Gardens of Verlitz*, and by landing at a place where the Boatmen pay a tax, and walking to another place where they likewise pay a tax, Travellers may see these Gardens without delaying their

their voyage. *Magdebourg*, a large and strongly fortified City, belonging to the King of Prussia ; where, however, strangers cannot land without having their passport examined. We were detained here some hours, that our Boatmen might pay the port-duties, which are very heavy. After quitting this City we passed several Villages belonging to Hanover, among which was *Lanenburg*, rather a large place, where, though the People look robust, there is a great appearance of poverty.

The Elbe becomes immensely broad as it approaches HAMBURG, which City, supposed to contain an hundred-thousand Inhabitants, is built somewhat in the style of an old English country-town. The streets are straight, clean, and planted with trees close to the houses ; the Quay abounds with People of every Nation ; the Port is crowded with ships ; and the whole City exhibits an appearance of being the World's Exchange.

Here

Here are no duties to pay at the Custom-House. The inns at Hamburg are neither good nor cheap ; but *The King of England*, *The London Hotel*, and *The St. Petersburg*, are the most comfortable. Private Lodgings may be obtained ; though, like the inns, they are bad and dear.

There are large numbers of Storks on the banks of the Elbe, and in the City of Hamburg ; and, what is remarkable, these birds are held in such veneration by the common people, that they would probably murder any Foreigner who attempted shooting a Stork. The filial piety of this Fowl has long been celebrated ; and its sagacity in other instances seems equally extraordinary, judging from the following circumstance, which occurred not long since. A wild stork was brought, by a Farmer, into his poultry-yard, to be the Companion of a tame one he had long kept there ; but the tame stork, disliking the idea of a Rival, fell

fell upon the poor Stranger, and beat him so unmercifully, that he was compelled to take wing, and, with some difficulty, got away. About four months afterwards, however, he returned to the poultry-yard, recovered of his wounds, and attended by three other storks, who no sooner alighted than they fell upon the tame stork and killed him.

From Hamburg to this Town we went by water, in one of the boats which usually convey Passengers, each of which is large enough to accommodate five or six People, and contains beds, and a fire-place for dressing provisions. The time of embarking is regulated by the tide. We were about eighteen hours in going, and paid to our Watermen (three in number,) seventy marks for the boat, and four for drink-money. We found provisions for ourselves, but not for the Watermen.

On

On arriving here, we luckily met with a Packet ready to sail for Yarmouth ; and, therefore, ordered our boat along-side of her, and deposited our baggage with the Steward before we landed ; which we were obliged to do, in order to obtain from the British Agent here, permission to embark on board the Packet ; and this permission costs, for each Gentleman or Lady, twelve shillings and six-pence ; and, for each Servant, six shillings and six-pence. For passage-money each Gentleman or Lady pays three guineas, and each Servant half-price. We, however, took the cabin, (which contains six beds,) to ourselves, and gave for it twenty-five guineas. Trunks and parcels go cost-free ; but, for every carriage the price is seven guineas, and for every horse six. Each Gentleman or Lady pays one guinea for provisions to the Captain, who finds every thing, wine excepted ; and each Servant pays half-price. We gave, as a present to  
the

the Master of the Packet, a couple of guineas; to the Stewards half a guinea; and to the Ship's Company one guinea.

Ladies who make this voyage should always take the cabin to themselves, or they must necessarily be liable to great inconveniences.

The Packets are generally a week in going to England, though not so long in returning from thence; owing to the prevalence of westerly winds.

The Harwich-Packets are deemed the best upon this station, and of these *The Prince of Wales*, Captain HEARN, is the strongest and most commodious; the Packet commanded by Captain BRIDGE likewise is a fine vessel.

Cuxhaven, though a small Town, contains clean inns, the best of which is *MILES's Hotel*.

## APPENDIX.

## APPENDIX.

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### CLIMATES OF THE CONTINENT.

MY Family was advised to travel over-land to Italy, and we therefore passed through France. Nice was recommended as the best winter-climate, and we consequently spent many months in that City ; but experience soon convinced me that we might have adopted a more eligible plan ; for long journeys over-land are, to consumptive Persons, dangerous experiments, not only because carriage-exercise frequently does harm, but likewise from accommodations all over the Continent being so very indifferent, that it is scarcely possible for an Invalid to sleep at any inn out of a great

town without suffering. I would, therefore, earnestly recommend to all consumptive Persons, nay, to Invalids in general, the going to Italy by sea, in a vessel bound for Leghorn, and passing the winter at Pisa, which City I am persuaded ought, in pulmonary complaints, to be decidedly preferred either to Nice, or Massa, Florence, Rome, or Naples; nay, perhaps to every place in Europe, from the beginning of October till the end of April. The marshy ground and standing water about Pisa formerly rendered the climate damp and unwholesome; but these inconveniences are now removed; and the great increase of population within the last few years, has not only banished grafts from the streets, but dispensed cheerfulness and health throughout this elegant City. One caution, however, it seems needful to give Invalids, "never to sit, stand, or walk in the sun, without being defended by a parasol; always

ways to prefer walking on the shady side of a street, and never to go out in a strong north-east wind." The same caution, indeed, should be observed in every part of Italy.

From the beginning of May till Mid-summer I would counsel consumptive Persons either to reside at the Baths of Pisa, or in the City of Florence; and, during the great heats, to seek a Villa, the more spacious the more wholesome, on those hills which lie just beneath Fiesole; where there is a constant and sometimes a very fresh breeze from noon till sunset, insomuch that I have sat out of doors in the shade at mid-day, when the thermometer often rises to eighty-five and ninety, without feeling more warmth than is easily supported; and as the wind always abates when the sun declines, and the surrounding higher mountains of the Apennine attract the dews and noxious

vapours, this situation is not liable to those strong and dangerous vicissitudes from heat to cold which are common in populous Cities of Italy, and particularly baneful to weak lungs. Lisbon too, as I have learnt from Persons long resident there, is subject to these destructive changes, insomuch that but few consumptive Patients have recovered the blessing of health from visiting the banks of the Tagus ; and at Nice I saw no instance of recovery from a consumption of the lungs ; neither did this appear extraordinary in a climate replete with electric fluid, and where a hot sun, and a cold, drying, and uncommonly sharp wind are perpetually combatting with each other. Massa, in point of climate, is the counterpart of Nice ; and Naples, from the quantity of sulphur with which its air is impregnated, cannot be a good situation in all stages of a decline. At Naples, likewise, the

wind

wind is apt to be piercing ; but, at Pisa, the air is uniformly soft, while the mountains, which rise like an amphitheatre above the City, screen it from every wind except sea-breezes. The air of Pisa, however, is sometimes complained of as wanting elasticity ; but may not *this very want* render it particularly salutary to weak lungs ? In short, I am persuaded, by experience, that the lives of many consumptive Persons might be saved, were they sent by sea to Leghorn, advised to winter at Pisa, cautioned against travelling much by land, and, above all things, interdicted from crossing the Apennine and Alps, which People frequently do, in order to spend the summer-months in Switzerland, one of the most unequal climates of Europe.

Rome, from the beginning of October till the middle of May, is, when the lungs are so far recovered as to be free from ulcer-

ation, even better in consumptive cases than Pisa.

Florence, during the height of summer, though wholesome, is oppressively hot; in autumn, temperate and agreeable; in winter, cold, damp, and liable to most destructive vicissitudes of weather; but delightful late in the spring. To Persons who require a bracing summer-climate I would recommend Carrara, which, from the loftiness of its situation, from its vicinity to the sea, and likewise from the days, owing to the height of the mountains, being shorter there than in most other parts of Italy, is nearly as cool as England.

The Plain of Sorrento likewise is a cool, healthy, and beautiful summer-situation for Persons who wish to be within the vicinity of Naples.

THINGS MOST REQUISITE FOR AN INVAILID, AND INDEED FOR EVERY FAMILY TO BE PROVIDED WITH ON LEAVING ENGLAND.

A cot, so constructed that it may be transformed into a sofa-bed ; two large thick leather-sheets, two pillows, two blankets, two bed-side carpets, sheets, pillow-cases, towels, table-cloths, napkins (strong, but not fine), pistols, knives, a pocket-knife to eat with, silver table spoons ; soup, tea, and salt, spoons ; sugar-tongs, a silver or plated tea-pot, a block-tin tea-kettle ; a travelling *chaise-percée*, made to fit the well of a carriage ; a block-tin lamp, made to serve for the night, and for boiling water, soup, coffee, &c. ; a tea and sugar chest ; irons and an ironing-cloth ; tea, loaf-sugar, fish-sauce, essence of anchovies, curry-powder, ketchup, soy, mustard, Cayenne-pepper, ginger, nutmegs, oatmeal, portable-soup, fago ; pens, pen-knives, wafers, razors, strap, and

hone ; needles, thread, tape, worsted, pins ; saddles and bridles, whether for men or women ; gauze, worsted stockings, flannel waistcoats, and drawers to wear next the skin, with new sets of each to replace the old ; cork or common double-soled shoes and boots, which are absolutely needful in order to resist the chill of brick and marble floors—elastic soles ; *the London and Edinburgh Dispensatory*, *BUCHAN'S Domestic Medicine*, *DE LA LANDE'S Account of Italy*, *DUTEN'S Itinerary*, a medicine-chest with scales, weights, a rhubarb-grater, an ounce and half-ounce measure for water, a small marble mortar, and a knife for spreading blisters ; a set of instruments for cleaning and filing teeth, tooth-brushes, and leaf-lead ; James's powder, castor-oil, bark, hartshorn, sal volatile, æther, pure opium, liquid laudanum, paragoric elixir, ipecacuanha, emetic tartar, vitriolic acid, spirits of lavender, camomile-flowers, antimonial wine, calomel,

calomel, salt of wormwood, essence of peppermint, magnesia, blistering salve, yellow basilicum, caustic, lint, arquebusade, opodeldoc.

Those Persons who design to travel much in Italy should provide themselves with a strong low-hung double-perched English coach or post-chaise, with well-seasoned corded springs, and iron axle-trees, two drag-chains with iron shoes, two drag-staffs, a box containing extra linch-pins, nails, and tools for repairing, mounting and dismounting a carriage (this box should be made in the shape of a trunk, padlocked and slung to the iron-work of the carriage), a well, a sword-case, a very light imperial, two moderate sized trunks, the larger to go before, with a padlock and chain for the smaller; lamps, and a stock of candles fitted to them; the bottom of the carriage should be pitched without-side.

It being necessary, on the Continent, to

carry

carry your own sheets, pillows, and blankets, when you travel, I would advise the doubling them up daily of a convenient size, and then placing them in the carriage by way of cushions, making a leather-sheet the *envelope*.

Four or five drops of strong oil of lavender distributed about a bed, will drive away either bugs or fleas for the night ; and the same quantity of vitriolic-acid put into a large decanter of bad water, will make all the noxious particles deposit themselves at the bottom, and render the water wholesome.

Letters of recommendation to all our Ministers on the Continent, are highly needful—letters to respectable Italians, likewise, are particularly useful, and frequently guard Travellers from gross impositions. The English complain of being cheated in Italy ; but, would they procure recommendations to Men of fashion and honour, instead of trusting to Language-Masters, Inn-keepers and

and *Valets-de-place*, they might find themselves much less imposed upon. The lower class of Italians always form a league to pil-lage Travellers; thus, the Language-Mas-ter, who hires your lodging, receives, from the Landlord, a certain stipend during your stay, and this stipend never fails to be added on to your rent. The *Valet-de-place*, who hires your carriage, receives his monthly fee from the Jobman, while you pay dearer in consequence; nay, every Artist or Me-chanic you employ, and every article you purchase, is, generally speaking, taxed by these People, or, by your Courier. Per-fons who go to Italy by sea, cannot, however, want this clas of Servant; and, indeed, I would counsel those who travel by land to dispense with so troublesome a Domestic, whose place may always be supplied by a good post-book, some knowledge of French, and an honest active English Man-Servant,

who

who understands the management of carriages.

After what has been said above, concerning Language-Masters, it seems but just to add, that there are, in Italy, several Gentlemen of high respectability who teach languages; these Gentlemen, however, do not, like the other class of Masters, ply constantly at inns, and lay themselves out for the accommodation of Travellers.

#### PRICE OF POST-HORSES IN TUSCANY.

Every draught-horse is charged at four pauls a post, unless it be a post-royal, when the price is six pauls. Every pair of horses must be driven by a Postillion, whose claim is two pauls a post, but who will not be contented without four. Every saddle-horse is charged at three pauls a post, unless it be a post-royal, when the price is five pauls.

The only post-royal in Tuscany is out of Florence.

An

An English travelling-coach, if not particularly heavy laden, is suffered to go from Leghorn to Pisa (two posts) with four horses—an English postchaise is seldom allowed to go without the same number—a calash of the country always goes with two horses.

The Hostler at every post-house expects half a paul—the fee to the Man who greases and waters English wheels, is one paul, supposing he does not find grease—if he waters them only, which should be done twice a day on long journeys, the fee is half a paul.

Travellers should carry their own grease both in Italy and Germany.

The prices, and other regulations relative to travelling post in Italy have not been altered by the late revolutions.

#### CURRENT COINS OF TUSCANY.

English.

Gold <i>Rusponi</i> , equal to about	-	-	3 ls. 6d.
Gold <i>Sequin</i>	-	-	10 6

*Francesconi*

	English.
<i>Francesconi, or Scudi,</i>	5s. Od.
Half ditto.	2 6
Three-paul piece	1 6
Two-paul piece	1 0
Livre	0 9
Paul	0 6
Half paul	0 3
Piece of two <i>cracie</i> , four of which make one paul.	
<i>Cracie</i> , eight of which make one paul.	
<i>Quattrini</i> , five of which make one <i>cracia</i> .	
Sols, one of which makes three <i>quattrini</i> .	

The paul piece of Rome is current for one paul of Tuscany.

The two-paul pieces of Rome is current for two pauls of Tuscany, wanting four *quattrini*.

The Spanish dollar is usually current for nine pauls and a half. This coin is frequently called a *pezzo-duro*.

The real value of the gold *rufponi* is only sixty pauls, but, in consequence of the *aggio*, can seldom be purchased under sixty-three. The real value of the gold sequin is only twenty

twenty pauls; but, in consequence of the *aggio*, it can seldom be purchased under twenty-one.

Banker's accounts, throughout Tuscany, are kept in *pezze*, *soldi*, and *danari*, or *lire*, *soldi*, and *danari*.

Twelve *danari* make one *foldo*—twenty *soldi* make one *livre*—five *livres* fifteen *sols*, or at most, six *livres*, make the imaginary coin called a *pezze*, or *picce* of eight; and for every *pezze* a Banker charges so many English pence, according to the exchange, when he gives cash for a bill upon London. Every Banker, according to the Tuscan law, is either obliged to pay in gold, or to allow an *aggio* if he pay in silver—the *aggio* varies from week to week, according to the demand for gold.

The pound weight of Tuscany is divided into twelve ounces; the ounce into twenty-four deniers; and the denier into twenty-four

four grains. The Tuscan ounce is somewhat less than the English.

The common Tuscan measure, called a *braccio*, is about twenty-two and a half English inches, two *braccia* making one ell.

Prices at Inns are much the same all over Italy, namely, for a large apartment, twenty Tuscan pauls per day—for a smaller apartment, fifteen pauls, and so on in proportion—for breakfast, one livre per head—for dinner, six or eight pauls per head—for a cold supper, one livre per head—for every Servant, three pauls per day. And with respect to *buona-mano*\* to Attendants at inns, the Waiter usually expects about one paul per day, though persons who stay but a very short time usually give more. The Cook expects a trifling present, and the chamber-maid one still more trifling.

The wages of a *Valet-de-Place* is four

\* Drink-money.

pauls

pauls per day throughout Tuscany, he finding himself in board, lodging, and clothes.

### LEGHORN.

The price of close-carriages here is rather exorbitant; twelve pauls being usually charged on working-days for a short airing, and on holidays fifteen pauls, *buona-mano* inclusive; neither are the close carriages by any means good. But there is another kind of vehicle called a *Timoneli*, numbers of which always ply in the High-street, like our hackney-coaches, with this difference, however, they have no settled fare; they may, nevertheless, be hired at reasonable prices, namely, for an airing to the Ardenza, five pauls—to Lontignano, six pauls—and to ascend the hill, ten pauls—for going from place to place within the City, one livre—no *buona-mano* is given to the Coachman.

The price of a good boat with two Wa-  
VOL. II. T termen,

termen, to row about the Harbour, or out into the Roads, is five pauls.

The price of a box at the Theatre varies according to the merit of the Performers, but is usually high. The entrance paid by English Travellers, exclusive of the price of a box, is three pauls for an opera, and two for a play.

Tea, coffee, sugar, mustard, foreign wines, brandy, rum, arrack, porter, Bristol-beer, and Gorgona anchovies, may all be purchased more reasonably at Leghorn than in any other City of Italy; so likewise may soap, starch, and hair-powder, at their respective manufactures. Excellent pomatum, and a variety of coloured and scented hair-powder, essences, &c. may be bought in *Via-Grand*, of PERUQUIER, who is, perhaps, the best Perfumer in Italy.

Capt. WILLIAMS, in *Via-Giardino*, is deemed the best Wine-Merchant at Leghorn—WULFFEN the best Grocer—(he likewise

likewise has a manufacture of Carrara marble.\*)—**MECALI**, in *Via-Grande*, the best Jeweller, Haberdasher, Linen-draper, &c.—but, in this shop, as in most others on the Continent, they ask double what they take. **MECALI** has a manufacture of Carrara-marble.

Mr. **POLHILL**, a skilful Surgeon, who lately had the care of our naval hospital at Leghorn, resides in the *Palazzo Bertoli*, near the *Porta-nuova*; and Persons who employ this Gentleman may be supplied by him, with English Medicines.

The Expert in bargain-making may purchase silks, linen, muslin, &c. very cheap, of the Jews; but, as these People commonly ask ten times as much as they take, it is difficult to deal with them.

The best Florence silks may be bought for four pauls and a half, or, at most, four pauls and six *cracie* the *braccio*.

\* **WULFFEN** keeps an excellent *table d'hôte*.

Persons who want much English flannel should provide themselves with a stock at Leghorn, it being difficult to find this useful article of cloathing in other parts of Italy.

Provisions at Leghorn are, generally speaking, good; butter and oil, however, must be excepted, as both are very indifferent. But it is easy to obviate this inconvenience by having the *Cascina*-butter from Pisa, and oil from Lari. There are Carriers, called *Procaccini*, who go daily to the former place; and, from the latter, the Peasants come to sell poultry, fruit, &c. at Leghorn, three or four times a week.

Invalids may be regularly supplied with good asses milk at one *crace* the ounce, (the usual price throughout Tuscany), goats and cows milk may likewise be procured with ease; but, in order to have the last quite genuine, it is advisable to send into the country for it; it is likewise requisite,

while

while an ass is milking, for some trusty Person to stand by, in order to prevent the insertion of hot water. Malta and Genoa oranges, fine dates, and English potatoes, may frequently be purchased at Leghorn. There is an oyster-house near the City, and the oysters are very good, but two, three, nay, sometimes, four *cracie* each. Figs and grapes in their season are abundant and excellent, particularly the white fig, and small transparent white grape ; the last of which, if gathered dry, put into paper-bags, and hung up, may be preserved all the winter. The best sort of dried figs is generally sold in small baskets of about one foot long and four or five inches wide. Levant-figs and Spanish raisins may frequently be purchased at Leghorn. About the month of September plenty of fine wheat-ears are caught daily on the plain near this City.

A Tuscan barrel of wine contains twenty flasks, and a barrel of oil sixteen flasks.

Wood is sold by the *catafire*, the dimensions of which should be, length, *braccia* six —breadth, *braccia*  $1\frac{1}{2}$ , or  $1\frac{3}{4}$ —height, *braccia* two. The price of each place in the public *Timoneli*, which goes daily from Leghorn to Pisa, is two pauls.

Boats likewise go daily by means of a canal, and the passage-money in these vessels is six *cracie*, or at most one paul, for each Person. The price of a boat to yourself is ten or twelve livres.

It is not advisable for Travellers to hire a country-residence near Leghorn, its environs being reckoned unwholesome.

#### ARRIVAL AND DEPARTURE OF LETTER-COURIERS.

Sunday at noon, arrive letters from Florence and all the Tuscan state, Lucca, the Roman State, Venice, Mantua, Germany, &c.

Monday morning arrives a *Staffetta*, with letters for the Merchants, from Milan, Mantua, Germany, Flanders, Holland,

land, Great-Britain, Piedmont, Verona, Modena, Bologna, and France, by way of Milan.

*Tuesday morning* arrive letters from Genoa, Lunigiana, Massa, Pietra-Santa, and generally those of Spain, Pisa, and Lucca.

*Wednesday morning*, from the kingdom of Naples, Rome, Siena, Florence, Lucca, and Pisa—at three in the afternoon, from Florence, &c.

*Thursday about noon*, from Venice, England, Holland, Flanders, Germany, &c.

*Friday morning* generally arrive letters from France.

*Monday evening*, precisely at eight o'clock, go letters for Florence, Siena, Rome, Naples, Sicily, Bologna, Ferrara, Verona, Milan, and all Lombardy, Germany, Lorena, Holland, Flanders, Great-Britain, and the other northern Countries; Lucca and Tuscany.

*Wednesday precisely at three o'clock*, for Germany, Spain, and Portugal; and at eight in the evening, for Florence, Prato, Pistoja, and Lucca.

*Friday evening, precisely at eight o'clock, for Venice, Ancona, Perugia, Germany, Flanders, Holland, Great-Britain, Florence, Bologna, Ferrara, Lunigiana, Turin, France, Lorena, Genoa, Lucca, Pisa, &c.*

### PISA.

A Custom-House-Officer follows Travellers to their inn, or lodging, when they enter Pisa, and expects a fee of five pauls. A band of Musicians likewise waits upon Strangers at their arrival, and expects from three to five pauls.

### BEST LODGING-HOUSES.

*Casa Lenzi, parte di mezzo-giorno, lung' arno, three setts of large and convenient apartments—Casa Adami, same situation, three setts of good rooms—Casa Kanthaver, same situation, one sett of rooms, good, but not large—Casa Crechi, same situation, one sett*

sett of small rooms—*Casa Rosa*, same situation, one sett of good rooms—*Casa Tidi*, same situation, two setts of good apartments—*Casa Agostini*, same situation, two setts of apartments, one large, the other small—*Lenzi* has another small apartment on the quay. Houses off the quay—*Casa Schippisi*, several apartments, all large—*Casa Bracci in Borgo*, one sett of large apartments—*Casa Gotti*, three setts of large apartments.—Many more lodging-houses may be found off the quay.

The price varies, from year to year, according to the number of Foreigners; but, generally speaking, the best apartments on the quay are from fifteen to twenty sequins a month, provided plate, linen, and every requisite for a family be found by the landlord. Off the quay lodgings are much cheaper.

The

The hire of linen per month is generally reckoned at four or five sequins for a large Family—the hire of a coach and horses twelve or thirteen sequins per month, coachman's *buona-mano* inclusive—the hire of a faddle-horse per month, about four sequins—the hire of a good coach-house per month, from five to ten pauls—the price per night at livery for a draught-horse is, throughout Tuscany, three pauls, Hostler inclusive, the simple charge seldom amounting to above twenty-two *cracie*—the price for a faddle-horse is, generally speaking, about two pauls—the wages of a Coachman per month, he finding himself in bed and board, is four sequins and a half or five sequins. The sedan-chairs at Pisa are usually employed for conveying sick People to the hospitals; there is, however, one, kept entirely for the use of Travellers, who pay four pauls for being carried to and from any part

part of the City. The price of a box at the Theatre is ten or twelve sequins for the season, besides entrance-money. The English are obliged to pay two pauls at entrance, though the Pisans give much less. It is easy to procure a box by the night, on very moderate terms, except during the last week of carnival, when the price is considerably augmented. The price of a dinner from a *Traiteur*, is six, seven, or eight pauls per head, according to the number of dishes—the price of breakfast per head at a coffee-house, is four or five *cracie*—the price of dinner per head at a *Traiteur's*, wine and bread inclusive, three pauls. The wages of a regular livery-servant, is from two to three sequins per month, he finding himself in bread and wine, but nothing else—of a servant out of livery, who finds his own bread and wine, four sequins per month—(the Pisans, however, do not pay above five livres per month to their Servants)—of a

House-

Houſe-maid, who finds herſelf in bed and board, and fetches fountain-water, one livre per day—of a Cook, who finds himſelf in bread and wine, three or four ſequins per month.

It is an excellent general rule, either not to let your Cook market for you, or to limit him to a certain ſum for dinner, charcoal, and kitchen fire-wood. With reſpect to fire-wood, (a great article of expence in Italy,) it is adviſable to make intereſt with ſome Person of confeſſion, and procure that which is fold by the Grand-Duke; one *cataſtre* of whose wood is equal to one and a half of the common meaſure. There are diſſerent kinds of fire-wood—that called *legna dolce* is the moſt wholesome, though it conſumes very quick—that called *legna forte* is uſually burnt in kitchens, but may be mixed with the other for parlour conſumption, though I would not advise the burning it in bed-rooms. It is common for

every

every Vender of wood, the Grand-Duke's agents excepted, to cheat in the measure, either by bringing a *braccio* to measure with not so long as the law directs, or by laying the wood hollow, and thus making it appear more than it is.

The husks of olives serve for fuel, and are an excellent substitute for charcoal; and, in olive-countries, very cheap. It is necessary in winter for Invalids to mat their rooms, in order to avoid the chill which strikes to the soles of the feet from brick and marble floors. Mats of all lengths may be purchased on the quay, the price is half a paul the *braccio*, and every mat should be two *braccia* and a half wide.

The Pisa market is, generally speaking, a good one, though fresh fish can never be absolutely depended upon but on Fridays, unless it be in Lent. The best fish are—John-dories, called *Pesce di S. Pietro*; grey and red mullets, called *triglia*; turbots, called

ed *rombo*; tunnel, called *torino*; lampreys; called *lampredo*; sturgeon, called *sturione*; *ombrina*, *pesce-cavallo*, *spada*, *dentici*, *parago*, (all five peculiar, I believe, to the Mediterranean;) soles, called *fogliola*; Mediterranean lobsters, called *gambero di mare*; prawns and shrimps. The fish which comes from Via Reggio is generally excellent. The tench and carp at Pisa are remarkably fine; so likewise are the pike, and other fish of the Arno and Serchio. The mutton of Pistoja, which may frequently be purchased at Pisa, is excellent in point of flavour, and particularly light of digestion. The Lucca veal, frequently sold at Pisa, is excellent. Beef and pork are very fine; turkeys good; capons and fowls indifferent; hares excellent; other game plentiful, but not always so well flavoured as in England. Wild-fowl good and plentiful. Venison may be purchased both in spring and autumn, but is reckoned best during the latter season: it is

sold in a little street immediately behind *Casa Lenzi*. Wild-boar may be purchased during winter and spring. With respect to garden-stuff, the cauliflowers and fallads are particularly good ; but vegetables in Italy, fallad excepted, should, generally speaking, be stewed, or they may probably disagree with weak stomachs. Pisa is well supplied with grapes, figs, pears, apples, and other winter fruits, the best of which come from Florence and Pistoja. The butter made at the Grand-Duke's *Cascina* is excellent. Good cow's milk and cream may be purchased at the just-named *Cascina*. The oil made at the *Certosa* is excellent, and may sometimes be purchased in small quantities—good oil may also be bought at some of the palaces, as every Tuscan Nobleman sells the produce of his olive-gardens and vineyards. With respect to table-wine, that of Pisa is unwholesome ; but that of Florence may easily be procured by wa-

ter-

ter-carriage, and is not only pleasant to the taste, but salutary to most constitutions. There are several kinds of Florence-wine ; the sort usually drank as common table beverage, costs from a paul to a paul and a half the flask.

Scales and weights are necessary articles of kitchen furniture in Italy.

The price of a pair of horses to Leghorn and back again in one day, is from twenty to thirty pauls.

Persons who wish to be instructed in music, drawing, and the Italian language, will find excellent assistants in the following gentlemen—Sig. FILIPPO GHERARDESCA, Music-Master ; Signori TEMPESTI, and CIOFFO, Drawing-Masters ; Sig. D<sup>RE</sup>. ANGUILLESI, Italian Master.

Persons who have the misfortune to want an Italian Physician, will find a very good one in Dr. PETRI.

Sig.

Sig. GIUSEPPE ABATE, Surgeon, bleeds remarkably well, as does his Brother of the same name. For more difficult operations a Surgeon whose name is UNIS seems to be generally recommended. Sig. FIDELE, another Surgeon, is a tolerable Dentist. The common fee to all the above-named medical Men, is a *scudo* from Foreigners, though the Natives give much less. Some of the English Travellers, however, give a sequin a visit to Physicians.

CASA MECHERINI, the great banking-house at Pisa, will supply Foreigners with money ; but it is more advantageous to procure it at Leghorn.

The best stay-maker in Italy lives at Pisa ; he charges the Pisans twenty-five pauls a pair for stays, but demands considerably more of Foreigners.

The price of common shoes is eight pauls the pair, whether for Men or Women.

The price for making a coat is ten pauls ;

VOL. II.

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waistcoat

waistcoat three; small clothes six; all charges inclusive.

The price for making a gown and petticoat is ten pauls, besides body-lining.

#### ARRIVAL AND DEPARTURE OF LETTER-COURIERS.

*Sunday morning arrive letters from Florence, and all the Tuscan-State, Mantua, Flanders, Holland, Great-Britain, Germany, Trieste, Lombardy, the Roman-State, Venice, Ferrara, Ancona, Bologna, Parma, Piacenza, Reggio, and Modena. At night from Sicily, Naples, Rome, and Siena. On Sunday, likewise, arrives the Procaccino of Lucca. During summer arrives at noon a Staffetta from Florence with the letters of that City; but, in winter, these letters do not come till the Monday morning—this Staffetta brings letters from Mantua, Flanders, Holland, Great Britain, Piedmont, and Lombardy, for the Leghorn Merchants.*

*Monday arrives the Ordinario of Genoa, with letters from Turin, Lunigiana, Massa, Pontremoli,*

Pontremoli, Sarzana, Pietra-fanta, Spain, Portugal, and Lombardy. *In the evening arrives the Procaccino of Lucca; and, at night, a Staffetta from Leghorn.*

*Wednesday morning early arrives a Staffetta from Florence, with the letters of that City, Sicily, Naples, Rome, Siena, Mantua, Flanders, Holland, Great-Britain, Germany, Bologna, Reggio, Modena, Parma, Piacenza, Prato, Pistoja, Lombardy, and Switzerland. At noon the Ordinario of Genoa comes from Florence with letters. A Staffetta likewise comes from Leghorn. At noon arrive the Procaccini of Lucca and Barga. At night arrives a Staffetta from Leghorn.*

*Thursday morning arrives a Staffetta from Florence, with letters of that City, Venice, Ferrara, Bologna, Mantua, Flanders, Holland, Great-Britain, Germany, Trieste, and Lombardy, for the Leghorn Merchants.*

*Friday arrives the Ordinario of France, who sometimes brings letters from Great-Britain, Spain, Portugal, and Lombardy. In the evening arrives the Procaccino*

*caccino* of Lucca ; and *at night* a *Staffetta* from Leghorn with letters from that City, and sometimes from France, Spain, Portugal, and Genoa.

*Saturday* arrives the *Ordinario* of France from Rome, and returns immediately with letters for Rome and Naples.

*Monday* goes the *Ordinario* of Genoa to Rome—a *Staffetta* to Leghorn, with letters for Genoa, and *just before midnight*, a *Staffetta* with letters for Florence, Tuscany in general, Rome, Naples, Malta, Sicily, Mantua, Bologna, Parma, Piacenza, Modena, Reggio, Turin, Milan, Pavia, Brescia, Cremona, Verona, Switzerland, Lombardy, Holland, Flanders, Great-Britain, Germany, and the northern Countries in general, Ferrara, Ancona, and the Venetian-State.

*Wednesday* morning early goes a *Staffetta* to Leghorn ; and, *at noon*, another. *In the evening* go letters for Genoa, Spain, Portugal, Turin, Nice, Massa, &c. and Lombardy. *At eleven at night* goes the *Procaccino* of Pisa, with letters for Florence, Prato, Pistoja, &c. A *Procaccino* likewise goes to Lucca.

*Thursday*

Thursday morning early goes a Staffetta to Leghorn—likewise the *Procaccini* of Lucca and Barga.

*Friday, a little before midnight, goes a Staffetta to Florence, with letters for Tuscany in general, Venice, Bologna, Ferrara, Ancona, Sinigaglia, La Marca, Reggio, Modena, Parma, Piacenza, Perugia, and the Roman-State in general ; Naples, Sicily, Piedmont, Genoa, Spain, Portugal, Mantua, Switzerland, Milan, Pavia, Lombardy, &c. Germany, Holland, Flanders, Great-Britain, Trieste, &c. At night goes the Procaccino of Lucca.*

*Sunday morning goes the Ordinario of France.*

It is advisable to send letters to the Post-office, on general post nights, by ten o'clock.

On Monday the letters are franked to every place, except Rome, Siena, Florence, Leghorn, and Lucca—on Wednesday, to every place, except Genoa and the Towns on the road to that City—on Friday, to every place except Florence, Lucca, and Leghorn—on Saturday, to every place ex-

cept Lucca and Leghorn. The price for franking a single letter to England is six *cracie*—the price for franking a single letter to Naples, seven *quattrini*.

The price of one place in a Voiturin's carriage to go from Pisa to Florence, and sleep upon the road, is one sequin, which includes *buona-mano*, but not eating.

Persons going from Pisa to Florence had better not have their baggage plumbed, it being necessary either to undergo an examination, or present the Custom-House Officers in the latter City with five or ten pauls, according to the quantity and quality of the baggage.

### FLORENCE.

Good private Lodgings are dear, unless Travellers find their own plate and linen, in which case handsome houses may be hired for about ten sequins a month. MEGGIT'S apartment on the *Lung'-Arno* in the small

*Palazzo*

*Palazzo Medici*, is only fit for a small Family, price about fifteen sequins a month, plate and linen inclusive. *Casa Ambrogi*, on the Lung'-Arno, is an excellent summer-apartment for a large Family—price, from twenty to twenty-four sequins a month, with plate, linen, and the use of a kitchen. *Casa Ginorini*, in *Via Maggio* is an excellent house—the rooms usually let, (which are sufficient to accommodate rather a large Family,) at about twenty-five sequins a month, plate and linen inclusive; but, if more rooms be required, the price of course is augmented. *Casa Sabatini*, in *Via della Nunziatina*, contains a considerable number of small rooms—price, from twenty to twenty-five sequins the month, plate, linen, and the use of a kitchen inclusive. *Casa Berti*, near Pio's, is a good house—price, from fifteen to sixteen sequins the month, plate, linen, the use of a kitchen, and a woman to clean the rooms inclusive. There

is a pretty Lodging for a small Family in the *Piazza di Sa. Maria Novella*. The *Mattoneio, near the Porta Pinti*, is an excellent and a well furnished house, capable of containing a very large Family—price, by the year, without plate and linen, about one hundred sequins. Apartments for small Families may be hired at four, five, six, seven, and eight sequins a month—plate, linen, and washing of the linen inclusive. Among lodgings of this description is a pretty apartment opposite to SHNEIDERFF's—price, about six sequins the month. *Casa Cavallini, near the Ponte alla Caraia*, contains small but pretty apartments. ROBINSON, the English Taylor, has a small apartment which he lets at one sequin the week. Noble houses, unfurnished, may be hired by the year for, comparatively speaking, nothing. Board and lodging for a single Man in an Italian Family used to be about fifteen crowns a month, but, since the seizure of

Leghorn

Leghorn by the French, the price is considerably augmented. As the Tuscans take no pains to advertise their vacant apartments, and it is consequently difficult to discover them, Travellers would do well to apply for information to MOLINI, the great Bookseller, or RISTORI, who likewise keeps a large shop at Florence.

Price per head for breakfast, at a coffee-house, half a paul—price per head for dinner, at a *Traiteur's*, three pauls, bread and wine inclusive. There is a German *Traiteur* who sends a tolerable dinner to your own house at four pauls a head.

The price of carriages is variable. MEGGIT, to whom some of the best belong, charges very high, namely, twenty-four pauls for the whole day—twelve for the half day—and, by the month, twenty sequins, *buona mano* inclusive. Pio's usual price is about sixteen pauls for the whole day—ten and a half, for the half day—and by the month, about eighteen

eighteen sequins, *buona-mano* inclusive. The half day is from nine in the morning till two, or from two till twelve at night. **FENZI**, the Post-Master, lets out carriages by the month, week, &c. ; but the best method of hiring a carriage is by applying to some Florentine Gentleman, by which means Travellers may obtain a good coach, strong horses, and a civil Driver, for about fourteen sequins a month, *buona-mano* inclusive ; and by the week, &c. at proportionably reasonable prices. The best Voiturins are **FENZI** and **POLASTRI** ; and the mules and Drivers of the former are, for long journies, preferable to those of any other Voiturin in Italy.\*

A sedan-chair to the opera-house and

\* **FENZI** likewise is particularly honourable respecting money-matters : we paid him, before we left Florence, the full price for the hire of his mules as far as Hamburg ; but on finding we had dismissed them at Dresden, and proceeded by water, he returned us, since we arrived in England, a quarter part of our money.

back

back again usually costs three pauls; and to pay a morning visit, somewhat less; but it is always necessary to make the bar-gain beforehand.

Provisions in general are good, fish excepted. Figs, peaches, water-melons, and grapes, are, in their respective seasons, excellent. Good cows' milk is difficult to obtain, as is good butter—asses' milk is excellent. There is a kind of rusk made at Florence which is very light and good for Invalids.

The wine of Florence is purchased at the palaces of the Nobility, and, generally speaking, the best sort of common wine is made in the neighbourhood of Fiesole. *Leatico, artimino, &c.* may likewise be purchased of the Nobility.

The best medicines are sold by THE GRAND DUKE'S APOTHECARY, opposite to the column erected by Cosmo I. in *Via Romana*.

Tolerably good castor-oil is made and sold at the Convent of the *Annunziata*. —

MOLINI,

MOLINI, *near the royal Gallery*, sells English books, paper, pens, pencils, ink, Reeves's colours, painting-brushes, sealing-wax, pins, needles, tooth-brushes, wax-candles for coach lamps, tea, sago, James's powder, and a variety of other English goods; he likewise has excellent rum. RESTORI, *near the Church of Orsanmichele*, sells many of the above-mentioned things, together with jewellery, knives, scissars, pistols, broad-cloth, and kerseymere; he frequently has coral necklaces and ear-rings to dispose of at a low price; and what is somewhat extraordinary, these ornaments may be purchased cheaper at Florence than at Leghorn, where they are manufactured. MEGGIT, *in the small Palazzo Medici, on the Lung'Arno*, sells foreign wines, and spirits, porter, Bristol-beer, tea, English bark, James's powder, &c. he likewise has English camomile flowers, which can be purchased nowhere else in Italy, but of Mr. POLHILL, at Leghorn.

Florence

Florence-silks are of three qualities—one sort being eight pauls the *braccio*, another five, and the lightest three pauls. The silk of five pauls wears the best. Shoes are better made at Florence than in any other part of Italy, and the striped leather sold for Ladies' shoes is remarkably strong and pretty. The best Shoemakers are, BOLOGNA, and SHILINI; BOLOGNA charges eight pauls the pair for Ladies' striped or plain leather shoes, the same for Men's shoes, and thirty pauls for common Servants' boots. The English Taylor, ROBINSON, is tolerably reasonable in his prices; the Florentine Taylors charge the same as at Pisa; as do the mantua-makers. The best Milliner is MADAME LE ROY, in *Via Maggio*. Fine straw hats may be purchased in the hat-shops for ten, twelve, fifteen, and twenty pauls each, according to their quality. Persons who have the misfortune to want a Physician will find a good one in

DR.

**DR. BICCHIERAI.** SIG. SANTINI, *sulla Piazza di S. Stefano al No. 4,* is Surgeon to the Grand-Duke, and a remarkably good Bleeder. There is a very good tooth-drawer at Florence, who may be heard of by an application to PIO. HEBERT; in *Via del Garbo*, is a tolerable Dentist. Fees to medical Men are much the same as at Pisa. Servants' wages likewise much the same as at Pisa. As bathing in luke-warm water is not only wholesome but necessary during the great heats, it may not be amiss to insert, that excellent portable baths are easily procured at four *cracie* per day. Persons who are obliged to transact law-business may safely apply to SIG. BEVILACQUA, NOTARY-PUBLIC, *sulla Piazza di Sa. Croce*; this Gentleman speaks French, and reads English; and, with regard to fees, if you go to the office of a Doctor of law, or Notary-public, he expects five pauls for affixing his seal and attestation to any papers you

you may wish to execute ; and something more is likewise paid for other seals which it may be requisite to affix ; but, if the Doctor or Notary wait upon you, it is common to give ten pauls, every expence inclusive. Bankers at Florence give the same exchange and nearly the same *aggio* as at Leghorn. MESSRS. CECCHI and Co. are honourable in their dealings, and anxious to accommodate Foreigners ; so, likewise, are MESSRS. ORSI and Co. The best Italian and French Master is M. GELLI, who attends daily for four or five crowns a month. SIG. ANGIOLO ANGIOLINI, in *Via Evangelista della Fortezza da basso*, al No. 1152, is a good Drawing-Master for landscapes, and attends daily for four or five crowns a month. SIG. ANDREA, a German, teaches the harp daily for four or five crowns a month, and sells excellent harp-strings at two sequins the set. Other Masters may be heard of by

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an application to MOLINI, or RESTORI. A piano-forte may be hired for a sequin a month. Travellers who wish for a box at the *Pergola*, may generally obtain one for eight, ten, or twelve pauls, by applying to RESTORI; unless it be on the first night of a new opera, or when there is some uncommonly fine Performer, or when the theatre is illuminated. Every English Traveller pays three pauls for admission at the *Pergola*, over and above the expence of a box. Boxes at the *Cocomero* may generally be had for four or five pauls, by an application at the Theatre-door about an hour before the representation commences. Every English Traveller pays two pauls for admission, over and above the price of a box. Boxes at the *Teatro nuovo* may generally be procured in the like manner, for about ten pauls.

**ARRIVAL AND DEPARTURE OF LETTER-COURIERS.**

*Monday morning early, arrive letters from Naples, Sicily, Rome, Siena, &c.*

*Tuesday morning early, from Rome, Siena, Genoa, Spain, Lunigiana, Massa, Leghorn, Pisa, Lucca, Pistoja, Prato, Pescia, Volterra, San-Miniato, and San-Gimignano.*

*Wednesday before noon from Germany, Lorenzo, Holland, Flanders, Great-Britain, and all the northern Countries, Turkey in Europe, Switzerland, and the Cisalpine Republic—in the afternoon from Venice, Ferrara, Bologna, &c.*

*Thursday morning from Leghorn, Pisa, &c. and later in the day from Ancona, Lucca, Pistoja, Prato, Lucignano; and Fojano.*

*Friday afternoon from Perugia; La Márca, Cortona, Arezzo, &c. France, Spain, and Genoa.*

*Saturday before noon from Rome, Siena, Leghorn, Pisa and Lucca—and in the afternoon from Prato and Pistoja—late in*

*the evening, and not till Sunday morning during winter, from Germany, Lorena, Holland, Flanders, Great-Britain, and all the northern Countries, Turkey in Europe, Switzerland, the Cisalpine Republic, Piedmont, &c.*

*Monday night go letters for Piedmont.*

*Tuesday at noon for Germany, Lorena, Flanders, Holland, Great-Britain, and all the northern Countries—Turkey in Europe, Milan, and the Cisalpine Republic, Switzerland, Pisa, Leghorn, and Lucca, Siena, Rome, Naples and Sicily. At night for Siena, Rome, Naples, and Sicily, Pisa, Leghorn, Lucca, Lunigiana, Maffo, Sarzana, Genoa, Spain, Prato, Pistoja, S. Miniato, and S. Gimignano.*

*Wednesday, after the arrival of the German Courier, for Siena, and Rome—in the afternoon for Pisa, Leghorn, Lucca, Volterra, and Pescia.*

*Thursday evening for Prato, Pistoja, Fojano, and Lucignano.*

*Friday evening for France and Genoa.*

*Saturday at noon for Germany, Lorena, Holland, Flanders, Great-Britain, and all the northern*

northern Countries, Turkey in Europe, Switzerland, the Cisalpine Republic, &c. *In the evening, and during winter, on Sunday morning, to Leghorn, Pisa, Lucca, Siena, and Rome, after the arrival of the German Courier—at night to Pisa, Leghorn, Lucca, Siena, Arezzo, Cortona, Perugia, La Marca, Ancona, Prato, Pistoja, Venice, Bologna, Ferrara, &c.*

Letters necessary to be franked are—for France, Spain, Flanders, Holland, Lorena, Great-Britain, Germany—all which go beyond Venice, Mantua, Milan, or Genoa—and all which go to Rome, Naples, and Sicily, on Tuesday night, Wednesday morning, or Saturday night.

Letters which go by the morning-Courier on Tuesday and Saturday must be put into the Post-Office by twelve o'clock, and those which go by the evening-Courier, before eight.

## COUNTRY-HOUSES NEAR FLORENCE.

*Villa di S. Francesco di Paola, near the Porta Romana*—a comfortable house during the months of May and June, but too hot in July and August, though pleasant in September—price demanded, eighteen sequins a month, with plate and linen.

*Villa Mattei, near the Porta S. Gallo*—a very large house usually divided into three apartments.—Price for the ground floor, which is spacious and tolerably cool, eight or nine sequins a month, without plate or linen—the apartments above-stairs let for a lower price, plate and linen inclusive, but these rooms are smaller and hotter than those below, though more cheerful.

*Villa del Cav. Gianfigliazzi, near the Porta S. Gallo*—a good house in a hot and rather a damp situation—price demanded, twenty sequins a month with plate and linen.

*Villa Tavanti della Pietra, on the Bologna-road*—

*road—a good house which the Owner sometimes lends to Foreigners.*

*Villa Vitelli, at Fiesole*—healthy and cool.

*Villa Baroni, at Fiesole*—small, and in too elevated a situation for weak lungs—price, ten sequins a month with plate and linen.

*Palazzo Bruciarto, near the Porta San Gallo*—an excellent house in a hot situation, belonging to Sig. VINCENZIO ORSI—the price unfurnished, may probably be six or seven sequins a month; but, with furniture, plate, and linen, perhaps not much less than twenty.

*Villa Careggi de' Medici*, which likewise belongs now to Sig. VINCENZIO ORSI, who asks six or seven sequins a month without furniture; and six sequins more per month for one bed, chairs, tables, and chests of drawers.

*Villa Careggi di Riccardi*, about a quarter of a mile from Careggi de' Medici, is a charming house, in a cool, dry and healthy

situation; it consists of one immense floor with spacious offices beneath, Servants' bed-rooms up-stairs, and on its roof, a large tower, formerly the ensign of Nobility, now considered merely as a prospect-room — every ceiling and every floor is arched. This house stands upon a lawn, encircled by vineyards and olive-gardens; the soil is gravel, the lawn falls every way, and commands a beautiful and extensive view. The water is unwholesome. The Marchese Riccardi has lately sold this villa; but, while he possessed it, the rent was twenty sequins a month, with plate, linen, and every other necessary accommodation for a large Family.

There are, in this neighbourhood, several other Villas which might be hired from midsummer till the commencement of the vintage, as the Tuscans seldom occupy their country-houses till the end of September, when the vintage begins.

COMMON

**COMMON PRICE PAID FOR WASHING, WITHOUT  
IRONING, IN TUSCANY.**

		Cracie.	Quattrini.
Large table-cloth	- - -	2	
Small ditto	- - -	1	
Napkin	- - -		1
Sheets, the pair	- - -	3	
Towel	- - -		1
Kitchen-rubber	- - -		1
Kitchen apron	- - -		2
Plain shirt, or shift	- - -	1	
Upper-petticoat	- - -	2	
Under-petticoat	- - -	1	
Stockings of cotton or thread, the pair	- - -		2
Pocket-handkerchief	- - -		1
Pockets, the pair	- - -		2
Sleeping waistcoat	- - -		
Small things in general, each	- - -		1
White gown	- - -	2	
Coloured gown	- - -	4	
Muslin apron	- - -		2
Muslin handkerchief	- - -		1

The price, if linen be starched and ironed,  
is generally speaking more than double.

PRICE OF POST-HORSES IN THE ROMAN  
STATE.

Every draught-horse is charged at four pauls a post, unless it be a post-royal, when the price is six pauls—the only post-royal in the Roman State is out of Rome. Every pair of horses must be driven by a Postillion, whose claim is two pauls a post, but who will not be contented without four—every saddle-horse is charged at three pauls a post, unless it be a post-royal, when the price is five—every extra draught-horse is charged at three pauls a post; and, to the driver, it is customary to give two pauls, though he has no regular claim.

The tariff, while Rome was under Papal Government, directed that Post-Masters and Postillions should be paid in *pezzi duri*, or *moneta reale*, and that every *pezzo duro* should be reckoned at ten pauls only; they were, however, taken at the current value,  
though

though Travellers found it more advantageous to pay all expences on the road with *moneta platiale*, which was purchased to great advantage in foreign states.

### ROME.

Accounts at Rome, during the Papal Government, were kept in *scudi* and *baiocchi*; Bankers giving so many pauls for the pound sterlinc, according to the exchange, which was fixed every Friday afternoon; and they always used to pay in bank bills, called *cedole*; Persons wanting cash being obliged to buy it at an exhorbitant price. The Romans, however, could not legally refuse to take *cedole* in payment, if the debt amounted to above one *scudo*, that is one hundred *baiocchi*, being ten pauls in copper or *platiale*. It was always prudent to make bargains in *scudi* rather than sequins or dollars, the two last having no fixed value, a circumstance which frequently enabled the Romans to impose upon Strangers.

## MONEY OF ROME, IN 1797.

<b>A</b> gold sequin, in <i>moneta platiale</i>		
pauls	- - -	27, or 28
<b>A</b> Spanish-dollar, in <i>platiale</i>	-	13
<b>A</b> Tuscan crown, in <i>platiale</i>	-	13, <i>baio.</i> 5
An old paul	- - -	13
<b>A</b> , <i>baioccho</i> , the tenth part of a paul.		

MONETA PLATIALE, OR BAD SILVER, COINED  
BY ORDER OF PIO VI.

Pieces of six pauls, marked		
<i>baiocchi</i>	- - -	60
Ditto of $2\frac{1}{2}$ pauls, marked	25	
Ditto of $1\frac{1}{2}$ pauls, marked		2 <i>Carlini Romani</i>
Do. of <i>baiocchi</i> , $7\frac{1}{2}$ , marked		1 <i>Carlino Romano</i>

## COPPER.

Pieces marked, <i>baiocchi</i>	-	-	5
Ditto marked	-	-	$2\frac{1}{2}$
Ditto marked	-	-	2
Ditto marked	-	-	1
Ditto marked	-	-	$\frac{1}{2}$

The silver of the preceding Popes has the name of *moneta reale*, from being unalloyed.

A Spanish-

A Spanish-dollar, at the commencement of the year 1798, was worth ten pauls of this money, and thirty of that coined by the present Pope.

Several new coins have been struck since the Revolution.

The Roman pound weight is twelve ounces—the *kane*, or common measure, equal to two yards and half a quarter English.

#### LODGING-HOUSES.

**INNIS's Piazza di Spagna**—Two apartments, the lower one very good, the upper one not weather-tight—a good *remise*.

**COCQUELINEJ'S on the Corso**—Two good apartments, for large Families—a good kitchen and cellar, and a *remise*, both for horses and carriages.

**MERLO'S, in Strada Carrozza**—A convenient house with a kitchen and *remise*, but rather noisy and cold.

**ZACCARIAS', in Strada Condotti**—A good apartment.

*The*

*The DONATETA, Strada Condotti*—Fit for a small family.

*VILLA MALTA, on the Pincian Hill*—A good house for a large family, but cold—a kitchen, *remise*, &c.

Many other Lodgings are to be met with, in the *Strada della Croce*, on the *Pincian Hill*, &c.

The price of Lodgings, while the Papal Government continued, was not exorbitant—**MARGARITI** usually demanded about forty paper scudi per month for his best apartments, without linen, unless it were during the Holy-Week, when the price was higher. **CONQUELINEJ** demanded sixty paper scudi per month without linen; but this price was reckoned exorbitant.

The best *Traiteurs* during the Papal Government charged only eight pauls a head for dinner, desert, bread, and wine; and this dinner usually furnished the Servants of the Family with as much as they could eat.

The

The price of breakfast at a coffee-house was one paul per head—the price of dinner per head at a *Traiteur's*, three pauls, bread and wine inclusive.

The price of a coach by the day was twelve pauls for the Jobman, and four for the Coachman—for the half day, six pauls for the Jobman, and two for the Coachman. Wages of a *Laquais-de-place*, from three and a half to four pauls a day, he finding himself in every thing—by the half day, two pauls and a dinner. Of a Cook four pauls per day—of a House-maid one paul per day—of a Footman out of livery, who is kept in board, bread and wine excepted, eight scudi per month—of a Groom, from six to eight scudi per month, he finding himself in every thing. Wood was sold by the cart-load, which in Winter usually came to about twenty pauls, without portage, and this is six, seven, or eight pauls more, according to where the wood is carried.

ried. Bread, beef, pork, wild-boar, poultry, game, and fish, were cheap and good. The best fruit and vegetables are to be purchased in the *Piazza Navona*—the melons of Perugia are remarkably fine—so is the Roman broccoli. The wine of Orvietto, (usually sold at fifteen *baiocchi* the flask,) is good, but seldom genuine—the wines of Albano and Genzano might, during the Papal Government, be purchased at the Scotch-College, for seven *baiocchi* the flask, or twenty-eight pauls the barrel, and is wholesome, because genuine. Spanish red wine, which is good and wholesome, may be purchased in the magazines at *Ripa Grande*, and usually costs six *scudi* the barrel, which contains sixty flasks. Spanish white wines likewise may be purchased at *Ripa Grande*. Roman wax-candles are good, and may usually be purchased for five pauls a pound at the *Fabbrica* near the *Corfini Palace*. Roman tallow-candles are bad; the ordinary price is eight

eight *baiochi* the pound—the candles of Spoleto, when attainable, are good. Oil of the best quality is rather difficult to be obtained; that sold by the Pope, however, used to be good. Vinegar of the best sort is scarce. SARMIENTO has a shop in the *Piazza di Spagna*, where he sells foreign wines, brandy, rum, tea, sugar, English mustard, wine of Orvietto, &c. he likewise sells Thieves' vinegar. BASTIANA, in the *Piazza di Spagna*, is reckoned the best Wine-Merchant. The best medicines, bark excepted, are to be purchased at the Gambero, behind the Palazzo Raggi—the best bark at the Hospital of S. Spirito—the castor-oil at the Gambero is excellent, the price fifteen *baiochi* an ounce. Commodities best worth purchasing at Rome, exclusive of works of art, were, during the Papal Government—beaver hats, muffs, skins for lining and trimming cloaks, &c., gloves, Roman pearls—silks, the prettiest being a kind

kind of taffety one English yard wide, and black silks of this kind are peculiarly good: Roman broad-cloth, called *Casterino*, which serves tolerably well for Mens' coats and Ladies' habits.

Good shoes and boots are made at Rome.—Long boots used to be five paper *scudi* the pair—short boots, for Men, three and a half *scudi*—Ladies' half-boots, of brown or black leather, fifteen pauls the pair—Ladies' shoes, nine or ten pauls the pair. The general price for making a gown was a *scudo*—for making a Lady's great-coat, or habit, two *scudi*—for making a Man's coat, nine pauls—waistcoat, four pauls—small-clothes, four pauls.

The best hatters' shops are on the *Corso*, or at *Sa. Maria in Via*—muff-shops abound in every street—the best Glovers are on the *Corso*, and in the *Piazza Madama*—the only Maker of good Roman pearls is *Pozzi*, in *Strada Papale*. Silk-shops—*BEVILACQUA*'s,

*on the Corso, and others in the Piazza Madama.* Broad-cloth—*Fabbrica di Panni, a Piazza di Venezia*—*Fabbrica di Panni, a Piazza di Pasquino.* The prices of hats, muffs, &c. used to vary according to the *aggio* on *moneta reale*, but were always reasonable. Plate is remarkably well and cheaply made at Rome. **VALADIER**, *near S. Luigi di Francia*; is reckoned the best Silversmith.

There is a good Ladies' Shoemaker in the *Piazza di Spagna*, nearly opposite to the Church of *Trinità de' Monti*. Men's Shoemaker, **MAESTRO GIACOMO, alle Muratte**. Mantua-maker, (who likewise makes habits,) *Al Popolo incontro lo Scultore del Papa*. There are several good Roman Taylors. Setter of necklaces, ear-rings, &c. **PICCONI**, *Cafè Bruchate al Corso*. Good writing-paper, called *Carta del Leoncino*, may be procured on the *Corso*, at a shop which nearly fronts Antoninus's column.

Cameo-workers—**MANGEROTTI**, *Piazza di Spagna*—**LONDINI**, *Strada Laurina*—**ZUCCHERI**, *all' Otto Cantoni*—**PESTRINI**, *nello Studio di Volpato*.

Mosaic-worker—**RINALDI**, *Sotto la Locanda dell' Aquila Nera*.

Print-seller—**VOLPATO**. Prints are likewise sold at the *Chalcographie*, much cheaper than by Volpato. Here, the prices are printed in the catalogue, and ten or fifteen per cent. is deducted when you purchase any quantity. Drawings and coloured prints are sold by **MIRRI**, *incontro il Palazzo Bernini*.

Sulphurs are to be purchased of the Maker, by name **DOLCI**, in *Strada Condotti*.

Bankers — **TOURLONEA**, **AQUARONI**, **CASTELLI**, **ROMANELLI**.

Surgeon and Apothecary—**BATISTINI**, *Piazza di Spagna*. This Gentleman's medicines are good, and made according to the English dispensatory. Dentists—**AMELIA**,

*fulla*

*sulla Piazza Farnese—BOURLOTTI, incontro Sa. Maria in Via.* The usual fee given by the Romans to medical Men, is three pauls a visit; from Foreigners, Physicians and Dentists expect a Spanish dollar—Surgeons five or six pauls; the last, however, are usually paid when their attendance becomes needless.

The Theatres at Rome, while the Papal Government continued, were only open during Carnival; and the price of a box per night was three or four *scudi*, the Hirer having liberty to frank as much Company as it would hold.

#### ARRIVAL AND DEPARTURE OF LETTER-COURIERS SINCE THE REVOLUTION.

The number of Post-Offices at Rome used to be very perplexing, as every Ambassador had his own; now, however, there is only one Post-Office.

*Monday arrive*, the National-Courier, the *Procacci* of the Provinces, and the letters from Naples.

*Tuesday*, the *Staffetta* of Civita-Veccchia.

*Wednesday*, letters from Venice, Lower-Germany, and Dalmatia.

*Thursday*, the National-Courier, and *Procacci*, and the Milan-Courier, with letters from Lombardy, Switzerland, Germany, Great-Britain, Holland, and the Northern Countries, Turin, Florence, &c.—likewise letters from Naples.

*Friday*—letters from Genoa.

*Saturday*—Civita-Veccchia, Tivoli, Frascati, and Palestrina.

*Tuesday goes*—the Naples-Courier.

*Wednesday*—the National-Courier and *Procacci*.

*Friday*—the Courier of Naples and Florence.

*Saturday*—the National-Courier and *Procacci*, and the letters for Milan, Venice, Turin, and Genoa.

Persons wishing to convey baggage by water from Rome to Naples, should apply to **PADRON GIOVANNI DI LUCCA, a Ripa Grande.**

The

The best Voiturin is PADRON PASQUALE DA RAPISTIELLO, *all Orfo*. This man usually charges one sequin per day for each pair of mules, and pays the passage of rivers and mountains, but not the *buona-mano*.

The price of washing is rather more reasonable here than in Tuscany.

PRICE OF POST-HORSES IN THE NEAPOLITAN-STATE,

For every pair of draught-horses, the charge is eleven *carlini*; and for every saddle-horse, five and a half *carlini*; unless it be a post-royal, when both draught and saddle-horses cost half as much again. To every Postillion it is customary to give four *carlini*; and to the Hostler at every post, half a *carlino* for each pair of horses.

An English coach, or post-chaise, usually goes with four horses.

In order to enter the Neapolitan territories, it is necessary to procure a passport from the Neapolitan Court, or one of its Ministers. On quitting Rome for Naples it is needless to have your baggage plumb'd; for, on leaving Terracina, (the last town in the Roman territories) your only tax is three pauls to the Custom-House-Officer, who waits upon you at the inn. At Fondi, the first town in the Neapolitan dominions, six carlini, or, at most, one Spanish dollar, given at the Custom-House, will generally secure your baggage from examination. At Capua your passport is signed and examined for the last time. At a small Custom-House, about three miles from Naples, it is usual to stop travellers; but nothing need be given here, though, to avoid detention, it is advisable to present the Men with two or three carlini.

When you enter the Neapolitan territories

ries pay the post and expences at inns in  
*pezzi-duri.*

## MONEY OF NAPLES.

*Gold*—Double ounce, in value, 6 ducats, or  
about one pound sterlign.

Piece of 40 *carlini*, 4 ducats.

Single ounce, 3 ducats.

Piece of 20 *carlini* 2 ducats.

*Silver*—Spanish dollar, 126 grains,

Piece of 120 grains, marked “120.”

Ditto of 100 grains, called a ducat.

Ditto of 60 grains, generally marked  
“60.”

Ditto of 50 grains, marked with the  
sun and moon.

Ditto of 30 grains, marked with a  
Greek cross.

Ditto of 26 grains, marked with a full  
moon.

Ditto of 24 grains.

Ditto of 20 grains, some of which were  
marked “20,” others with the golden  
fleece.

Ditto of 13 grains, marked with a lion.

Ditto of 12 grains.

Ditto of 10 grains, being one *carlino*.

*Silver*—Piece of 5 grains.

*Copper*—Piece of 4 grains.

Ditto of  $1\frac{1}{2}$  grains.

Ditto of one grain.

Ditto of half a grain.

Neapolitan Bankers charge so many pence for every ducat, and keep accounts in ducats and grains. The exchange with London is fixed every Monday at two in the afternoon. Papers, called Bank-Policies, are much used in payment, because there generally is an *ag-gio* on gold and silver; and, when this is the case, two little portable shops are erected opposite to the royal palace; and in these shops policies are exchanged for money at a less considerable loss than when Bankers change them. Foreigners should not pay their own bills at Naples, if they amount to a large sum: for a receipt given in the common way is invalid; and the only means of being certain not to pay twice over, is to discharge every debt in bank-policies, writing

ing upon the back of each policy (in Italian) the amount of the sum paid, and for why. These policies are always filed in the respective public banks, and, therefore, if payment of a bill be demanded twice over, you have only to go to the bank from whence your policies were taken, and, upon receiving three grains, the Clerks will search for and produce your receipt: but, as Bankers generally understand these matters better than Travellers, it is advisable, at Naples, to let them settle all accounts of importance.

### NAPLES.

The Neapolitan *kane*, or measure, is equal to two yards and a quarter English; every kane being divided into eight palms.

The Neapolitan pound is called twelve ounces; it is not, however, above ten: but the more common weight is a *rotolo*, being thirty-three Neapolitan ounces.

## LODGING-HOUSES.

The price commonly demanded for the best apartments at *Hôtels*, and other Lodging-Houses frequented by the English, is from eighty to one hundred and twenty ducats per month, during winter and spring; and apartments by the night cannot easily be procured under three or four ducats. I have already mentioned, in Letter XX, the names of the best *Hôtels*; I will, however, add, that *The Albergo Reale* (a good house in a bleak situation) is liable to a stench from the drains—that *The Lione d'Oro*, though small, is tolerably warm—that *The Albergo di l'Emperatore* is a good house in a damp and cold situation—that *The Aquila Nera* is a tolerably good house, warmly situated for the sea-side, but very dirty—that *The Crocele* is a good house, but, as it stands close to the tufo-rock, the situation must be unhealthy, and the back-  
rooms

rooms are so damp as to be scarcely habitable—that *The Villa Imperiale*, a good house, is very near the tufo-rock—that *The Villa Aprile*, a good house, is so near the rock as to be extremely unwholesome—that LIBOTTE, a Wine-Merchant, has an excellent Lodging, but the situation is exposed, and much too near the rock—and that the English *Traiteur* has a small Lodging, near Libotte's, and consequently unwholesome. There are several Lodging-Houses on the Chaiai.

A good dinner at an *Hôtel* is usually charged at eight or ten *carlini* per head; Servants' living at three or four *carlini* per day each—breakfast is charged so high that most People find their own. The Jobmen who supply Strangers with carriages usually charge as follows. A coach by the month for the whole day, from fifty to sixty ducats, *buona-mano* inclusive—by the month for the half-day, from twenty-five to thirty ducats

—by

—by the day, from twenty-four to twenty-six *carlini*—four hours in the morning, twelve *carlini*—four hours in the evening, twelve *carlini*. Coaches thus hired, must go to Portici, or Pouzoli, if required; though, if detained long at either place, the Coachman will demand an extra *buona-mano*. The price of a boat per day is from ten to twelve *carlini*—ditto of each Waterman per day, four *carlini*. Wages of a *Valet-de-place*, four *carlini* per day—of a regular Footman out of livery, seven or eight ducats per month—of a Housemaid twelve grains per day—of a Cook, ten or twelve ducats per month. Neapolitan Servants expect neither board nor lodging. Persons who wish to hire a house on the *Fouria*, or in *Largo di Castello*, should employ some Neapolitan Gentleman to look out for them. The price of the best houses in these parts of the City is not more than two hundred ducats per annum unfurnished; and the hire of good furniture

furniture does not come to more than ten ducats per month. The price of a carriage per month, when hired by a Neapolitan, seldom amounts to above forty-five ducats. Persons who have their dinner from a *Traiteur* may be served with a sufficiency for themselves and their Servants at six or eight carlini per head. Persons who keep their own Cook should not order any particular number of dishes, and pay in proportion ; but, on the contrary, the bargain should be made thus—" for every Person so much per head, wood, charcoal, and wages inclusive." Provisions are tolerably cheap, bread excepted. The veal of Sorrento is most excellent ; hog-meat, in general, and wild boar in particular, excellent likewise ; poultry and game good ; oysters good, though perhaps not so well fattened as in the days of Lucullus. Fish in general passes through so many hands that it seldom is fresh ; the best fish, called *pesce nobile*, are *sturione*, *triglia*,

*lia, sfoglia, spigola dentale, pesce-spada, calamaretti, cernia, &c.* other fish not distinguished by the appellation of *pesce nobile*, are very good. The fruit, whether fresh or dried, is excellent. It is supposed that the ancients usually served their cherries and many other fruits in ice and iced water; and, perhaps, Travellers would do wisely by adopting the same plan. There are two Persons who usually supply Foreigners with milk; the one to be preferred lives under an arch leading to the house of the English Minister; the other in *Strada di Chiaia*; these Men likewise sell butter, usually charging for a piece, which weighs little more than ounce, one *carlino*; but Families wishing to be supplied with good butter at a reasonable price, should employ one of the Sorrento Boatmen to bring as much as they may want, which will not cost above five or six carlini the *rotolo*. The wines in the environs of Naples are excellent, especially that

that of Pausilipo; a barrel, delivered in, costs twenty-five *carlini*, and runs nineteen large flasks; it improves much by keeping, and still more by a sea-voyage. This wine, usually called the common wine of Naples, is purchased at Pausilipo. The Proceda-wine, of the best kind, is deemed superior to that of Pausilipo, and sells for a higher price. The wine of Puzzuoli is very good. The wine of the Plain of Capri is excellent, and costs in the Island two ducats per barrel. The wine of Ano-Capri (wholesome but weak), is frequently passed off upon Foreigners for the former. A barrel of Capri-wine delivered at Naples comes to about twenty-eight *carlini*. Each barrel contains sixty flasks. The wine of Piedimonte is of two kinds, sweet and dry, both are sold for one *carlino* the flask, as is the Lagrima. The wine of S. Eusemia is highly esteemed, and keeps for ever; it costs thirty-two *carlini* the barrel. Good Malaga may easily be

be procured at six ducats the *rubbio*, which measure runs about sixteen or seventeen English bottles. The wine of Syracuse may easily be procured, turns out cheap, and is remarkably fine. Tea and sugar are very dear; coffee eight or nine *carlini* the *rotolo*. The best Holland-cheese (which resembles Cheshire), may be purchased at six *carlini* the *rotolo*. The oil of Capri is excellent, and usually costs about three ducats and a half the barrel, delivered in. Fire-wood is sold by the *kane*, and varies in price according to its quality—the best often costs eighteen ducats the *kane*, which contains sixty-four palms; it being a rule to have the *kane* square every way.—Faggots for lighting fires, are sold in the shops at one grain each; but may be purchased half as cheap again if bought of the peasants who supply the shops. Wax-candles are about five *carlini* the pound—tallow-candles eleven grains the pound at the *fabbrica*—

twelve

twelve in the shops—lamp-oil six grains the *mezzo-quarto*. Common writing-paper of the country is nineteen or twenty grains the *quinterne*, which consists of twenty-four sheets; Dutch and English paper considerably dearer. In *Strada maggiore* there is a good circulating Library, kept by **GIUSEPPE MERANDE**; subscription twelve *carlini* per month. The best Physicians are said to be Dr. **NUDY**, and Dr. **COTUGNO**. The operation of bleeding is not performed by a Surgeon, as in other countries, but by Persons who follow no other employment. An *ounce* is the usual fee given by Foreigners to a Physician; and a *pezzo-duro* to a Bleeder. Medicines at Naples are bad and dear. Commodities best worth purchasing are, common silks, four palms wide, and usually about twenty-three or twenty-three and an half *carlini* the kane—silk, called the King's, and somewhat richer than the other, three palms wide, and about twenty-six *carlini* the

kane. *Cottone e seta*, a strong warm thing, which washes and makes good common gowns or habits, three palms wide, and from eleven to fourteen *carlini* the kane.—Ribbands, all of which are numbered, and the prices fixed according to the breadth : No. 11 is eight-penny breadth, and grains sixty-two and an half the kane—No. 9 is six-penny breadth, grains forty—No. 6, four-penny breadth, grains twenty-six—No. 3, two-penny breadth, grains ten. Sorrento gauzes for gowns, from five to seven *carlini* the kane, are strong and wash nearly as well as muslin—common Sorrento gauze, for moschetto nets, is twenty-six grains the kane. Sorrento silk stockings are the strongest in Europe, and cost from eighteen to twenty-three *carlini* the pair, according to their size. Naples soap, made at the convent of *Monte Oliveto*, is sold at one *carlini* the ounce—common silks are sold in streets near *Largo di Castello*, which contain

tain little else but silk and ribband shops. At the *Sedile di Porta*, likewise, there are good silk shops. The King's silk is sold at the *Fabbrica reale* in *Strada Toledo*, where also are sold rich and expensive gauzes, and trimmings for court dresses. *Cottone e Seta* is sold in streets near the silk shops. Naples is likewise famous for its manufactures of tortoise-shell, and musical instrument strings.

Persons who hire a box at any of the Neapolitan Theatres have liberty to frank as much Company as the box will contain. The price of admittance into the *parterre* at the theatre of S. Carlo is three *carlini* when the house is not illuminated, and five when it is; Gentlemen who prefer front seats, however, pay an extra-*carlino*. The usual price of a box in the first or second row is twenty *carlini* on a common night, and double that sum when the house is illuminated. The price of a box in the third and fourth row is from ten to fifteen *carlini*.

The price of admittance into the *parterre* at every other Theatre is two *carlini*, except it be when *Punchonello* exhibits, and then the admittance is diminished to fifteen grains. But though *Punchonello* does not estimate himself so highly as other Performers, his merit is such that, generally speaking, more amusement may be derived from seeing him, than from attending any of the other Theatres; he usually exhibits at the *Teatro-nuovo*, and at *S. Carlino*; his price at the former being ten or twelve *carlini* for the best boxes, and at the latter still less. When plays are represented, the usual price at the *Florentino* is ten or twelve *carlini* for the best boxes—when operas are represented, the price is considerably higher. The best method of applying for a box is to send to the Theatre on the morning of the day of representation.

ARRIVAL AND DEPARTURE OF LETTER-COURIERS AND PROCACCI.

*Sunday* arrive letters from Italy and Germany  
—*In the afternoon* goes the Courier and  
the *Procaccio* of Cilento.

*Monday* and every other day, *Sunday* excepted,  
arrives and goes the Courier and *Procaccio* of Salerno.

*Tuesday* arrive letters from Bari, Lecce, Foggia,  
Lucera, and Manfredonia—likewise the *Procaccio* of Melfi, Nocera,  
Materdomini, and Sanseverino. *In the evening* go letters to Italy, Germany,  
and Great-Britain.

*Wednesday* arrive the *Procacci* of Rome and  
Cilento—goes the *Procaccio* of  
Melfi.

*Thursday* arrive letters from Spain, Italy, Germany,  
and France—Messina, Palermo, Malta, and Calabrie—Basilicata,  
Sora, and Campo-baffo; likewise the  
*Procaccio* of Bari, Lecce, Foggia, Lu-  
cera, Abruzzi, Calabrie, Basilicata,  
Sora, and Campo-baffo.

*Friday night*, goes the *Procaccio* to Rome.

Z 3

Saturday

*Saturday morning arrives the Procaccio of Nocera, Materdomini, and Sanseverino—go the Procacci of Bari, Lecce, Abruzzi, Foggia, Basilicata, Sora, and Campo-basso—go the letters of Sora and Campo-basso. At night, go the Procacci of Calabrie, Nocera, Materdomini, and Sanseverino—and of Bari, Lecce, Abruzzi, Foggia, Basilicata, Sora, and Campo-basso—go, likewise, the letters of Sora and Campo-basso. At night go the Procacci of Calabrie and Nocera, Materdomini, Sanseverino and Monte-Sarchio. At night go letters for Italy and France, Messina, Calabrie, Palermo and Malta—Bari, Tarento, Lecce, Lucera, Foggia, Basilicata, and Abruzzi.*

During summer the *Procacci* set off on the Friday night instead of the Saturday morning. On the first Saturday in every month go letters for Ragusa and Constantinople. Every letter that is franked for England pays six grains.

Washing

Washing is more expensive here than in many other Cities of Italy.

### SORRENTO.

Lodging-houses may easily be procured at reasonable prices in the neighbourhood of Sorrento, but they are, in general, unfurnished. The house of **Don Raffaele Starace**, at *S. Agnello*, is however, comfortably furnished, and may be hired at twenty-six ducats per month; it contains seven rooms above stairs, a kitchen, and one bed-room below; and what is of far more importance, the Master is so respectable a character, as is his Mother, who resides chiefly at *S. Agnello*, that Foreigners, when under their protection, can never want Friends. The house of **Don Cristofano Spinelli**, at *Ponte Maggiore*, contains comfortable apartments; but the Master bears so bad a character that it is uneligible for Foreigners to become his Tenants; this

house, however, has the advantage of being furnished; the price demanded is thirty ducats per month. Houses unfurnished, go at ten, fifteen and eighteen ducats per month. Veal, bread, butter, milk, fish, fruits, and water, are all excellent in this country; and hog-meat is so remarkably fine, that hogs are denominated, the *Citizens of Sorrento*. Ice is cheap and plentiful—hams and bacon sell for three *carlini* the *rotolo*—butter is five or six *carlini* the *rotolo*—fine oil of three years old, thirty-five grains the *rotolo*. Families who remove from Naples to the neighbourhood of Sorrento during the summer-season, would do well to take with them wine, vinegar, candles, soap, sugar, tea, coffee, and medicines. Boats go daily from hence to Naples, and every **PADRÓN** of a boat may be trusted to execute commissions, and bring letters and money for Foreigners. The Sorrento boats go daily at three in the morning, and again at ten, The S. Agnello and Meta boats go more irregularly,

regularly. It is much safer to embark at Sorrento than at Meta, there being a dangerous surf on the latter shore. When the weather prevents the boats from going to Naples, the boatmen will travel thither over-land and back again in seven or eight hours for one ducat. The price paid by each Passenger in the common boat is ten grains. There is a tolerable Physician in the neighbourhood of Sorrento, and several good Bleeders, who never expect more, even from an English Family, than a fee of five *carlini* —the Natives pay only two, if they are rich, and one, if they are poor. The best method of conveying a family to Sorrento is to hire one of the passage-boats, and embark at Naples about mid-day, at which time the wind is generally favourable. Persons who are fond of rowing upon the sea, will find great amusement in examining the coast of Sorrento, and the Bay of Salerno, which lies a small distance beyond Meta.

PRICE OF POST-HORSES IN PIEDMONT  
AND SAVOY.

For every pair of draught-horses the charge is five Piedmontese livres;\* for every saddle-horse, two livres; and to each Postillion, Travellers usually give about one livre and a half per post.

ESTABLISHED PRICES FOR THE PASSAGE  
OF MOUNT-CENIS.

*First season*, namely, from the first of May to the last of October, inclusive—For every Porter, from Lanslebourg to Novalefa, and *vice versa*, three livres—from Novalefa to La Grand-Croix, one livre ten sols—from Novalefa to La Ramasse, two livres—from Lanslebourg to La Ramasse, £.1. 5.—From Lanslebourg to La Grand Croix, £.1. 12. 6.  
*Second season*, namely, from the first of No-

\* A Piedmontese livre is about one shilling English.  
vember

vember to the last of April, inclusive—From Lanslebourg to Novalesa, and *vice versa*, three livres ten sols—from Novalesa to La Grand-Croix, £.1. 15.—from Novalesa to La Ramasse, £.2. 5.—from Lanslebourg to La Ramasse, £.1. 10.—from Lanslebourg to La Grand-Croix, £.2. Price of the *Traineaux-Guides*—from La Grand-Croix to La Ramasse, and *vice versa*, the mule inclusive, £.2.—for the Man who directs the *trainneau* from La Ramasse to Lanslebourg, £.1. Price of every saddle-mule and Guide, from Lanslebourg to Novalesa, and *vice versa*, during the first season, £.2. 10.—during the second season, £.3. Price of every porter-mule (not carrying more than fourteen *rubbi* of Piedmont,) from Lanslebourg to Novalesa, and *vice versa*, first season, £.3.—second season, £.3. 10. Mules carrying between fourteen and sixteen *rubbi*, first season, £.3. 10.—second season, £.4. The Muleteers are included in these charges. Price of mounting or dismounting

mounting a carriage with four wheels, £.2. 10. the Director of the Mountain being bound to replace every thing that is either lost or broken. It is customary for every Traveller who is carried in a chair over Mount-Cenis, to give the Porters about three livres as *a buona-mano*.

#### PRICE OF POST-HORSES IN GERMANY.

Every draught-horse, throughout Hungary and Bohemia, is charged at forty-five krützers a post; in other parts of the imperial dominions, and indeed throughout the rest of Germany, at sixty krützers, being one florin a post. Every Postillion in Hungary, Slavonia, Bannat, and Transylvania, has a right to fifteen krützers a post, driving only two horses; twenty-two, driving three; and thirty, driving four. Every Postillion, in Bohemia and Austria, has a right to seventeen krützers a post, driving

ing only two horses ; twenty-four, driving three ; and thirty-four, driving four. It is, however, customary to give from forty to forty-five krüutzers to every Driver of one pair of horses, fifty to every Driver of three horses, and sixty to every Driver of four.

In Hungary, Slavonia, Bannat, and Transylnia, the price for greasing wheels, if grease be found by the Traveller, is four krüutzers per carriage ; if not, twelve krüutzers. In Bohemia and Austria the price is six krüutzers per carriage, if grease be found by the Traveller, and fourteen if it be not. Carriages are generally greased at every post.

In Germany allow near four hours for every post—in the Low-Countries two.\*

The best money for Travellers to take from Tuscany into Germany, is *sovranes*, which may usually be purchased in a Ger-

\* Post-Masters in the imperial territories are obliged to take Vienna Bank-bills.

man-shop near the Post-Office at Florence, and in many other shops, for sixty-two or sixty-three pauls each, and sometimes for less. (Every *sovrane* at Venice and throughout the imperial dominions, is worth sixty-seven pauls and a half.) Imperial sequins, which cost twenty-one pauls at Florence, and are worth twenty-three at Venice. Dutch sequins, which likewise cost twenty-one pauls, and are worth twenty-three at Venice. Spanish-dollars, which cost nine and a half pauls at Florence, and are worth ten and a quarter at Venice. Roman and Tuscan sequins are worth twenty-three pauls each at Venice, and *Francesconi* go for ten pauls and a half.

Note, that the paul at Venice is called a *livre*, and divided into twenty *sols*. The imperial paul is divided into twelve *kräut-zers*. The florin is equal in value to about two shillings English.

Travellers going from Tuscany to Hamburg, should have their baggage plumbed at Florence, and pay five pauls; and plumbed again at the entrance of the Cisalpine Republic, and pay five pauls. At the gate of Bologna a present of five pauls is expected. At Ferrara, on quitting the town, Travellers usually give five pauls; and on crossing the Canal-Bianca five pauls.

## VENICE.

The best apartments at PÉTRILLO'S, and other inns, are fifteen or sixteen livres a day—and dinner is usually charged at eight pauls a head.

The price of a gondola, *buona-mano* inclusive, is ten livres a day; each gondola has two Rowers, and contains four Persons, who may be just as well secured from weather as in a coach; these boats being most conveniently fitted up with glasses, Venetian,

tian, and other blinds ; they likewise are furnished with elegant lanterns at night. The wages of a *Valet-de-place* is five or six livres per day.

The articles best worth purchasing at Venice are—gold chains, sold by weight according to the price of gold ; (in payment for these chains a *soubrane*, when I was at Venice, went for sixty-eight pauls and a half.) Wax-candles, which usually sell for between three and four livres the pound. Mocha-coffee — chocolate-paste, made of melon-seeds, for washing the skin—glaſs—books—and maps.

#### DEPARTURE OF LETTER-COURIERS.

At Venice, every Nation has its separate Post-Office. The English Courier goes on Wednesday and Friday evening—the Couriers of other countries on Saturday evening.

#### GERMANY.

## GERMANY.

## MONEY OF THE IMPERIAL TERRITORIES.

Sovrane	-	pauls	$67\frac{1}{2}$
Ducat	-	florins	$4\frac{1}{2}$
Crown	- or piece of florins	2,	and krëutzers 16
Piece of krëutzers	-	34	
Ditto of ditto	-	18	
Ditto of ditto	-	17	
Ditto of one paul, or krëutzers	12		
Ditto of krëutzers	-	10	
Ditto of ditto	-	5	
Ditto of one gros, or krëutzers	3		
Ditto of krëutzers	-	1	

An imperial sequin and a ducat generally are synonymous ; sometimes, however, an imperial sequin is only four florins and thirty krëutzers—other sequins pass for four florins and twenty-eight krëutzers—the convention-dollar passes for two florins throughout Germany.

Bankers' accounts are kept in florins. It is generally difficult to procure much gold

or silver, without paying an *aggio* for it; but the Vienna-bank-bills, many of which are as small as five florins each, pass current every where throughout the imperial territories, and are always readily changed into silver.

## VIENNA.

The pound-weight at Vienna is eighteen ounces. The common measure, called a *braccio*, is somewhat longer than that of Florence.

At *The white Bull* we paid for six rooms, and dinner for three Persons, bread, wine, and beer, not inclusive, twelve florins per day—for linen, bread, beer, and table wine, six florins per day—for a job-carriage two florins and a half per day, giving a small present to the Coachman when we quitted Vienna—for a *Valet-de-place* one florin per day. There are in this City excellent hackney-

hackney-coaches at so much an hour, and good sedan-chairs, into which the Sick cannot be admitted. There likewise are several good Physicians and Surgeons; and among the former a Gentleman, by name DEL CARRO, who studied at Edinburgh, and speaks English.

The shops at Vienna are richly furnished. The articles best worth purchasing seem to be, cyder-down black-lace, furs, Bohemian kerseymere, and men's cloth. Eyder-down is usually sold at nine florins the pound. Broad black lace from three to five pauls the *braccio*. Kerseymere, if dyed in grain, three florins and three quarters the *braccio*—if not, three florins and one quarter.

The usual price in the *parterre* at the opera-house is one florin; but, upon extraordinary occasions, two—the usual price of a box one ducat, but, upon extraordinary occasions, two.

I would counsel Travellers to part with their Voiturins at Vienna, and go post from thence to Dresden, the Post-Masters between the above-named Cities being so spiteful to the Voiturins, that the latter can neither procure extra-horses nor any other necessary accommodation on the road.

ARRIVAL AND DEPARTURE OF LETTER-COURIERS.

*Monday morning, arrives the post from Italy, Spain, France, and Great-Britain.*

*Tuesday morning, from Saxony, and the northern Countries.*

*Thursday morning, from Italy.*

*Saturday morning, from Saxony.*

*Monday evening at three o'clock, goes the post to Italy.*

*Wednesday evening, to Saxony, and the northern Countries, Spain, France, and Great-Britain.*

*Thursday evening, to Italy.*

*Saturday evening, to Spain, France, and Great-Britain.*

The

The posts of the imperial dominions in Germany arrive and depart daily.

A *Diligence* goes to Presburg at eight o'clock every morning; another to Italy at half past seven every Monday morning; and another to Prague and Dresden at nine o'clock every Tuesday morning.

### PRAGUE.

The articles best worth purchasing here are, Silesia lawns, and other linen—Bohemian lustres, and other glaſſes.

There are good hackney-coaches in this City.

### DRESDEN.

#### MONEY OF SAXONY.

Ducat	-	-	worth florins	$4\frac{1}{2}$
Crown, or convention-dollar			florins	2
Florin	-	-	gros	16
Half-florin	-	-	gros	8
Quarter-florin	-	-	gros	4

A a 3

Two

- Two gros-piece, marked 12, that number making one dollar.\*  
One gros-piece, marked 24, that number making one dollar.  
Half-gros-piece, marked 48, that number making one dollar.  
Piece of 3 pfennings.  
Piece of 1 pfenning.

Bankers' accounts are kept in dollars and gros, the former being an imaginary coin, worth one florin and a half.

Spanish-dollars do not pass here.

The pound-weight of Dresden is sixteen ounces—the *aune*, or common measure, two feet—and the foot twelve inches.

The best apartment at the *Hôtel de Pologne* lets at one ducat per day—those of a smaller size are, of course, more reasonable. Dinner is commonly charged at one florin per head, though Travellers may be

\* These are not convention-dollars, but those in which accounts are kept.

tolerably

tolerably served at twelve gros. The wages of a *Valet-de-place* is one florin a day.

The best *Traiteurs* are **PLAN**, in the *Wilische Gassē*, who gives a good dinner at eight gros per head—and **GEYER**, in the same street, who keeps a *Table d'Hôte*, at eight gros per head. **VOGEL**, in the *Scheffel-gassē*, likewise is a good *Traiteur*, and keeps a Lodging-House.

Persons who have their dinner from a *Traiteur* should order it at twelve o'clock, that being the usual dinner hour.

A carriage for the whole day is about three florins—for the half-day, two florins and four gros.

The price of a sedan-chair in the Old Town is two gros for going to any part of it; and two for returning—in the New-Town exactly double—and the Chairmen charge one gros for every quarter of an hour when they are kept waiting.

Wine of the country is usually charged at ten gros a bottle, and bottled beer at two gros and six pfennings.

The articles best worth purchasing in this City are, black and white thread-lace, and maccaroni—the two first may be had of the Makers—the last of BERTOLI, at his Italian manufacture.

ARRIVAL AND DEPARTURE OF LETTER-COURIERS.

*Sunday afternoon* arrive letters from Vienna, Prague, &c.; and likewise from Great-Britain, France, Holland, Hamburg, Amsterdam, Flanders, Hanover, Brunswick, &c.

*Tuesday morning*, from Italy, the Tyrol, Switzerland, &c.

*Wednesday afternoon*, from Vienna, Prague, &c.

*Thursday afternoon*, from Holland, Flanders, Hamburg, &c.

*Sunday morning, at eight o'clock*, the post goes to Hamburg with letters for Great-Britain, &c.

*Monday*

*Monday afternoon, at three o'clock, to Holland, and Flanders; and at six, to Prague, Vienna, &c. Venice, Italy, and Switzerland.*

*Wednesday, at noon, to Holland, France, Denmark, &c.*

*Friday, at one in the afternoon, to Prague, Vienna, &c.*

Thursday morning, at eight o'clock, the *Diligence* goes to Hamburg—and on Wednesday morning, at the same hour, to Prague and Vienna.

Letters must be sent to the post one hour, and parcels two hours, before the Courier sets out. Letters for Great-Britain pay eight gros each.

## HAMBURG.

### MONEY OF HAMBURG.

Accounts are kept in marks and schillings; a mark being from sixteen to eighteen-pence English,

English, according to the exchange ; and a schilling the sixteenth part of a mark.

Convention-dollars do not pass for quite two florins at Hamburg, no money being current but that of Hamburg and Denmark.

The pound-weight is sixteen ounces.

Hamburg contains an excellent French *Traiteur*, who sends out dinners at all prices. We paid a crown a head for dinner without wine, and six marks a day for our Lodging. The common price for dinner at an inn is two marks a head.

Claret is good and cheap, being usually sold at two marks a bottle.

Almost every article of commerce may be purchased at Hamburg ; but, though exempt from port-duties, things in general are dear, cambric excepted.

ROUTES,

## ROUTES,\* &amp;c.

**ROUTE, EN VOITURIER, FROM PISA TO MASSA  
AND CARRARA, WITH AN ENGLISH POST-CHAISE  
AND FOUR HORSES.**

*Via-Reggio--miles 19<sup>†</sup>* } Road good in summer,  
hours 6 $\frac{1}{2}$  } but very sandy. Inn ap-  
pears clean, town clean,  
but not in a healthy situa-  
tion. Between Pisa and  
this place you pass the  
Serchio in a Ferry, and  
unless you bargain that  
your Voiturin shall pay  
the expence, you will be  
imposed upon.

*Pietra-Santa--miles 6* } Road good, but very  
hours 1 $\frac{1}{2}$  } sandy. Near to Pietra-  
Santa, is a marsh, the air  
from which is very un-  
wholesome, particularly  
towards sun-set. The  
inn at Pietra-Santa is

\* Sleeping-places are marked with a cross, thus, +.

† A Tuscan mile is supposed to be 1000 geometrical paces; a Roman mile nearly the same; that is, about 150 yards short of an English mile; and the Neapolitan mile is longer than the English by about 249 yards.

quite

quite at the end of the town, and may be called clean and comfortable ; it therefore is, in point of convenience, a better sleeping-place than Massa, though the air and situation of the latter town are infinitely preferable to Pietra-Santa ; besides which, by going to Massa over night, you have abundant time next day to see Carrara. The Churches and Convents at Pietra-Santa deserve notice. Near this town are rocks of yellow marble veined with black.

*Massa* - - miles 7 } Road very good--inn,  
hours 1 $\frac{1}{4}$  } *La Posta*. The Palace  
and Town of Massa de-

serve notice.

*Carrara* - miles 5 } Road indifferent--inn  
hours 1 $\frac{1}{2}$  } bad—the best plan is to  
set out very early in the  
morning from Massa—  
take a cold dinner—see  
Carrara,

Carrara, and return to sleep at Massa.

Besides the famous marble quarries, there is a *studio* at Carrara worth seeing. The Inhabitants are remarkably hospitable to foreigners.

The marble of Carrara is, perhaps, for sculpture, the most beautiful in the world ; but, from want of proper care in digging and transporting it, the blocks are frequently split and broken, insomuch that it is difficult to procure a large block uninjured.

We paid for four horses, during three days, seven sequins, *buona-mano* inclusive.

ROUTE FROM PISA TO MODENA, BY THE NEW ROAD.

Pofts. Miles.

*Da Pisa a PISTOJA* + - 5 36 { Good accommodations.

*Alle Piastre* - - - 1 7½

*A S. Marcello* + - - 1 9 { Inn neat, and pleasantly situated on a hill.

*Al*

	Post.	Miles.
<i>Al Piano Afinatico</i>	- 1	8
<i>Al Bosco-lung</i> ( <sup>last post of</sup> Tuscany.)	- $\frac{3}{4}$	5
<i>A Pieve Pelago</i> + ( <sup>first post of the</sup> Modenese.)	1	8 Inn bad.
<i>A Batigazzo</i>	- - - - 1	8
<i>A Monte-Cenere</i>	- - - 1	9
<i>A Paullo</i> +	- - - $\frac{3}{4}$	6
<i>Alla Serra de' Mazzoni</i>	$\frac{3}{4}$	8
<i>A S. Venanzio</i>	- - 1	$8\frac{1}{2}$
<i>A Formigine</i>	- - $\frac{3}{4}$	6
<b>A MODENA</b>	- - $\frac{3}{4}$	7
<hr/>		
	$15\frac{3}{4}$	126

The journey from Pistoja to Modena was performed with ease, by an English Gentleman, during the month of November, (and without a Courier to order horses,) within twenty-four hours; or, to speak more exactly, he was on the road travelling seventeen hours and a half, and stopped for changing horses three hours. The ascents are judiciously formed, the road is admirable, and so well defended from danger that even its appearance is avoided, an uncommon thing

thing in mountainous countries. The accommodations beyond Pistoja are bad.

**ROUTE FROM PISA, THROUGH PISTOJA TO FLORENCE.**

	Pds.	Miles.
<i>Da Pisa a LUCCA</i>	- 2	14
<i>Borgo-Buggiano</i>	- 2	13
+ PISTOJA	- -	1½ 10
PRATO	- -	1½ 10
FIRENZE	- -	1½ 10
	<hr/>	
	8½	57

This is an interesting and a safe road, though great part of it is very rough, and improper for Invalids. For the first five miles after you quit Lucca the country is level and luxuriant, but, afterwards, becomes mountainous; the prospects, however, are pleasing, as the mountains are cultivated to their summits.

Pistoja is a handsome well-paved town, said to contain ten thousand Inhabitants; it was famous among the Ancients for the defeat of Cataline; and in modern times, the

factions

factions of the Guelphs and Gibellines have rendered it no less remarkable. The situation of Pistoja is cool, the air healthy, the country fruitful, and the provisions are cheap and good.

*The Cathedral*, a venerable Gothic Pile, contains several monuments worth notice ; and particularly one erected to the memory of Card<sup>l</sup>. Fertoguerra, begun by Andrea Verrochio, and finished by Lorengetti. Over the high-altar is an ascension by Bronzino ; and on the walls several historical passages of Scripture are represented in *basso-rilievo*. The famous Civilian Cino, is interred in this church, and his memory perpetuated by two inscriptions, over which are *bassi-rilievi* by Andrea, Pisano.

*The Baptistry*, which stands in the area before the church, is very spacious, and was used in the first ages of Christianity for baptising Proselytes.

*Church of S. Francesco di Sala*—seven pictures, by Andrea del Sarto.

*Church*

*Church of S. Prospero*—a fine library, in the anti-room of which are *bassi-rilievi*, by Cornaquin; one of these represents the Shepherds visiting our Saviour at his birth; the other, the descent from the cross.

*The Episcopal Palace* contains a statue of Leo XI.

*Prato* is a handsome town, said to contain ten thousand Inhabitants.

At *Poggio-a-Cajano* is a royal Palace, the foundations of which were laid by Leo X.

DIRECT ROAD FROM PISA TO FLORENCE:

		Post.
<i>Fornacette</i>	- - -	1
<i>Castel del Bosco</i>	- - -	1
<i>La Scala</i>	- - -	1
<i>Ambrogiana</i>	- - -	1
<i>La Lajtra</i>	- - -	1
<b>FIRENZE</b>	- - -	<b>1</b>

—  
Post 6 Miles 49.

At *Casa-Bianca*, or at *La Scala*, the two half-way houses between Pisa and Florence, you may dine, or, if absolutely needful,

VOL. II.              B b              sleep;

sleep; though both these inns are bad, the former contains the best beds. The road is excellent, and not hilly—the time usually employed in going, from eight to ten hours. I would advise all Travellers who take this road to go post, as there is nothing interesting to be seen by the way.

**ROUTE, going Post, FROM FLORENCE, THROUGH  
PERUGIA, TO ROME.**

Post.

*Da FIRENZE a Pian-*

*del-Fonte* - - 2—Road good, but very hilly. A post-royal.

*Levane* - - - 2—Road good, but very hilly.

*AREZZO* + - - 2—Road tolerably good. Inn good.

*Comoscia* + - - 2—Road tolerably good. Inn good.

*Torricella* - - 2—Road bad at all times, and dangerous in rainy seasons, being close to the Lake of Perugia. Inn very bad, and so unwhole-

## Poste.

unwholesomely situated, that it is impossible to sleep at it without danger.

**PERUGIA**+ - - 2—Road very bad in wet weather. Inn tolerable.

*Madonna degli An-*

*gioli* - - - 1—Road good, but hilly.

**Foligno**+ - - - 1—Road good. Inn tolerable.

**Le Vene** - - - 1—Road good.

**SPOLETO**+ - - 1—Road good, inn tolerable. Here the Post-Master is authorized to put on an extra horse.

**Strettura** - - - 1—Road good, but hilly. Here, likewise, the Post-Master may put on an extra horse.

**Terni**+ - - - 1—Road good, but hilly. Inn good, but ill supplied with provisions.

**Narni** - - - 1—Road good. A pretty inn at the Vine of Narni.

## Post.

*Otricoli* - - - 1—Road good.

*Borghetto* - -  $\frac{3}{4}$ —Road good.

**CIVITA-CASTEL-**

**LANO+** - -  $\frac{3}{4}$ —Road good, but hilly.

Inn tolerable.

<i>Pignano</i> - - - 1	Road good, and a constant
<i>Castel-nuovo</i> - - 1	descent. Going from
<i>Borghettaccio</i> - - $\frac{3}{4}$	Rome to Florence this
<i>Prima-Porta</i> - - $\frac{3}{4}$	is a post-royal; going
<b>ROMA</b> - - - 1	to Rome you pay a
	post and a quater.

Number of posts 26—miles,  $195\frac{3}{4}$ .

**ROUTE going, en voiturier, FROM ROME TO FLORENCE, THROUGH PERUGIA, with an English Coach drawn by four Mules.**

## Hours. Min.

**Da ROMA a Monti-**

*rofi* - - - 7 0

**CIVITA-CASTEL-**

**LANO+** - - 3 30

*Vine of Narni* - 4 20

*Terni+* - - - 3 30

**SPOLETI** - - 5 30 Between Spoleti and Folino is La Sombra, a high mountain of the Apennine,

Hours. Min.

nine, to pass which  
we had two oxen  
in addition to our  
mules.

**FOLIGNO** + - - 4 30

**PERUGIA** + - - 5 30 To ascend the moun-  
tain on which Pe-  
rugia stands, we  
had two oxen in ad-  
dition to the mules.

*Torricella* - - 4 30

*Camoscia* + - - 6 0

**AREZZO** + - - 5 30

*San-Giovanni* - 6 30

**FIRENZE** - - 7 0

Number of hours 63½.

It is deemed unwholesome to travel from Florence through Perugia to Rome, from the time when the great heats set in till after the autumnal rains have fallen. This road, upon the whole, may be called a good one; and few tracts of country are more beautiful, or more interesting.

B b 3

We

We paid, from Rome to Florence, in May 1793, forty Roman Sequins, *buona-mano* inclusive, for four mules to our English coach, and three to our servants' coach, which was found by the Voiturin. We were four Persons besides three servants—had one meal a day—paid the Waiters at inns—and gave our Drivers one Sequin each for good behaviour.

From Florence to Rome, two English Gentlemen and one Lady, with three Servants, paid, for an English coach and six horses, thirty-two Tuscan Sequins *buona-mano* inclusive; they had one meal a day.

The price charged by Voiturins for conveying goods from Florence to Rome is two Spanish-dollars the hundred weight.

Specie, for some time before the French entered Rome, used to be so scarce, and bore so high an *aggio*, that it became prudent for Travellers to take a provision from Tuscany; especially

especially as the money of one Italian state is purchased to advantage in another, the common profit gained being five per cent. On arriving at Rome it was highly advantageous to exchange specie into *cedole*, of twenty, fifteen, ten, and five scudi each, when bills so small could be obtained. Spanish-dollars, and new Tuscan sequins, were usually exchanged to more advantage than any other money. The late revolution in the Roman Government, however, has materially altered the currency, the most of the *cedole*, if not all, being destroyed; nevertheless, as it does not seem unlikely that these bills may, ere long, be revived, I have been tempted to insert the foregoing lines.

Many People get their baggage plumbed at Florence in order to save examination on the frontiers of Tuscany—four or five pauls, however, are always sufficient to prevent the Custom-House-Officers from being trou-

blesome, either at Spilonga, the frontier-village in the Perugia-road, or at Redicofani, the frontier-town in the Siena road.

While the Papal Government continued it was necessary, on leaving Florence for Rome, to have, besides a passport, a *lascia passare* for the entrance of the Roman-state, and another for the *Porto del Popolo*; the two last of which were easily procured by an application to any Banker at Rome, and not only exempted Travellers from being examined at the Custom-House, but likewise precluded all possibility of their being stopped by, or compelled to see Custom-House-Officers. Whether it may still be possible to obtain this kind of *lascia passare* I know not; but if it be, I would advise Travellers on no consideration to enter Rome without one.

**ROUTE, going post, FROM FLORENCE, THROUGH  
SIENA, TO ROME.**

Posts.

*Da FIRENZE a S;*

*Cassiano* Posts 1—A post-royal. The Florence Post-master is authorised to put on an extra horse to S. Cassiano, the additional price of which is three pauls.

*Tavarnelle* - 1—An extra-horse to Poggibonfi ; (do. from Tavarnelle to S. Cassiano.)

*Poggibonfi* - 1

*Castiglioncello* 1—An extra horse to Siena.

*Siena* + - 1—On entering Siena you leave the keys of your trunks at the gate, and pay one livre, for which they are brought to the opposite gate, and delivered up when you pass through.

*Montarone* - 1

*Buonconvento* 1

*Torrenieri* - 1—An extra-horse to Poderina ; (do. from Poderina to Torrenieri.)

*Poderina*

## Post.

<i>Poderina</i>	-	1
<i>Ricorsi</i>	-	1—An extra-horse to Redico-fani
<i>Redicofani+</i>	-	1—The last town in the Tuscan dominions. An extra horse to Ponte-Centino : (from Ponte-Centino to Redicofani, a post and a half is charged.)
<i>Ponte-Centino</i>	1	
<i>Acqua-Pendente</i>	1	—The first considerable town in the Roman-State.— Here your first <i>lascia passare</i> used to be demanded; and, if you happened not to have one, your baggage underwent a very unpleasant examination.
<i>S. Lorenzo</i>	-	$\frac{3}{4}$
<i>Bolsena</i>	-	$\frac{3}{4}$ —An extra-horse to Monte-Fiascone.
<i>Monte-Fiascone</i>	1	
<i>VITERBO+</i>	-	1—An extra horse to the mountain.
<i>Alla Montagna</i>	$\frac{3}{4}$	
<i>Ronciglione</i>	-	1

*Monte-*

## Posts.

<i>Monte-Roffi</i>	-	1
<i>Baccano</i>	-	1
<i>Storta</i>	-	1
<b>ROMA</b>	-	1—Here, at the <i>Porta del Polo</i> , your second <i>lascia passare</i> used to be demanded.

No. of Posts       $22\frac{1}{4}$  Miles, according to the Post-books, 164.

It is deemed unwholesome to travel from Florence, through Siena, to Rome, from the time when the great heats commence till after the autumnal rains have fallen.

**ROUTE, *en voiturier*, FROM FLORENCE, THROUGH SIENA, TO ROME, with an English Coach and five Mules.**

## Hours.

<i>Poggibonzi</i>	-	8 Road indifferent, and very hilly; country pretty; inn bad, though it contains several beds.
<b>SIENA</b>	-	$4\frac{1}{2}$ Road indifferent; country beautiful. The <i>Albergo</i> is

## Hours.

is an excellent inn. *Il Sole*, and *Itre Re* good. Take wine and water from hence for the rest of your journey, both being excellent here, and unwholesome in most of the succeeding towns. It is likewise worth while to take fruit from hence.

*Buon-Convento* + 6 Road heavy and indifferent; country barren; inn very bad; opposite to it, however, there is a house in which the Landlord has two good beds.

*La Scala* - 5 Road rough and hilly; inn only fit for an hour's bait.

*Redicofani* + - 6 Road very hilly and indifferent; inn *The Post-house*, large and good, but cold from its situation, which is near the summit of the mountain. From hence to *Acqua-Pendente* the road lies through the bed of a torrent, and is sometimes dangerous.

**Hours.**

dangerous ; it is adviseable, therefore, not to pass immediately after heavy rain.

*Acqua-Pendente* 5 Approach beautiful ; inn very bad.

*S.LorenzoNuovo* +3 Road indifferent ; inn small, but clean : if you want water replenish your bottles here. This village is remarkably uniform, clean, and pretty ; it was built by the present Pope, that the Inhabitants of the country below might remove hither in order to avoid the pestilential air of the Lake of Bolsena. The town of Bolsena is only one post from S. Lorenzo-Nuovo, and contains an inn where Travellers may sleep ; though, on account of its proximity to the Lake, it is deemed an unwholesome resting-place. Draw up the windows

## Hours.

		windows of your carriage when you quit S. Lorenzo-Nuovo, and exclude the outward air while you pass the Lake.
VITERBO+	- 8	Road tolerable; <i>Albergo-reale</i> , a good inn, whether, however, the Voturins will not take you, unless so ordered.
Ronciglione	- 5	Road very rough and bad. Inn bad, but, nevertheless, it is prudent to sleep here during summer, neither Monti-Rosi nor Boccano being safe sleeping-places in hot weather, especially the latter, which was once a lake. The country between Viterbo and Ronciglione is well wooded.
Boccano+	- 3	Road indifferent, inn good.
ROMA	- 5	Road good, but rough, being chiefly ancient pavement.

Number of hours -  $58\frac{1}{2}$ .

Persons

Persons who wish to spend half a day at Siena, may divide their journey as follows.

## Hours.

*Poggibonzi* + - 8

*SIENA* + - 4½ By an application made at Siena to the Marquis Chigi, you may sleep at his Castle, at San Quirico; for the inn is execrable, and can only furnish Travellers with a dinner, which the Waiter makes no difficulty of bringing to the Castle.

*San Quirico* + 7½

*Redicofani* - 6

*S.Lorenzo Nuovo* + 2½

*VITERBO* - 6

*Monte-Roffi* + 4½

*ROMA* - 8½

In October 1796, we paid for five mules to draw our English coach, and three to draw our Servants' coach, which last was found by the Voiturin, forty-eight Tuscan sequins. We were three Persons besides two

two Servants—we had two meals a day, and, in the above sum, *buona-mano*, and every expence, except gratuities to waiters at inns, was included. We gave our Drivers one sequin each for good behaviour.

In April, 1793, we paid, for the same number of mules, &c. only thirty-two sequins : this last bargain, however, was made with Roman Voiturins who were returning to Rome.

Persons who happen to remain upon the road one night longer than the time specified in their agreement, are usually charged as follows by the Tuscan Voiturins.

Supper and bed for each Gentleman or Lady, from four to five pauls ; and for each Servant, from two to three pauls. Mules, each pair, from seven pauls and a half to one *scudo*. Persons who pay for their own dinner on the road, and desire to be served *a la mercantile*, are charged four pauls a head. One sequin per day is the usual price for  
the

the hire and keep of one pair of horses, or mules, and five or six pauls per day the usual *buona-mano* to Drivers.

THE COMMON FORM IN WHICH AGREEMENTS ARE DRAWN UP WITH VOITURINS.

Col presente foglio da valere come se fosse pubblica scrittura mi obbligo, io qui sottoscritto, di somministrare al Sig. N. N. \*\*\* buoni cavalli per attaccarli ad una carrozza da servire a \*\*\*\* Signori col di loro equipaggio, e di più, un'altra carrozza di méa proprietà, con altri \*\*\* buoni cavalli pr. condurre le Persone di Servizio de' sudditi Signori con il di loro corrispondente equipaggio, da Firenze a Roma, co' seguenti patti e condizioni cioè.

I<sup>mo</sup>. Di dover partire la mattina nell' ora che fara' conveniente ai Signori N.N.

VOL. II.

C c

II<sup>do</sup>. Di

II<sup>do</sup>. Di dovere io pensare in tutto al viaggio a far le spese del pranzo la mattina e cena la sera tanto pe' sud<sup>ti</sup>. Signori che alla Gente di Servizio con dar loro buona tavola a tenore dell' uso.

III<sup>zo</sup>. Di esser tenuto a supplire alle spese di alloggio si pe' Signori che pr. la Gente di Servizio, con assegnar loro \*\*\*\* stanze libere dovendo quelle destinate pe' Servitori esser nello stesso piano e contigue a quelle de' Padroni con fornirle di lumi e fuoco si alle une che alle altre ogni qualvoltase ne faranno le richieste.

IV<sup>ro</sup>. Che le spese di passi scafe montagne, &c. debbano andare a carico di me qui sotto-scritto, tanto pr. le Persone che pr. la roba.

V<sup>to</sup>. Che dovendo aggiungersi de' cavalli quando il bisogno lo richèdera, dovrà benanche andare a carico mio si per trasporto dell' enunciate Persone che per il di loro equipaggio.

Eper

E per l'adempimento di quanto mi sono  
di sopra obbligato ill prelodato Sig. N. N.  
farà tenuto di corrispondermi la somma di  
zecchini \*\*\*\* Romani, o moneta d'argento  
equivalente compresa la buona-mano a tutt'  
i Postiglioni la quale dovrà andare a carico  
mio; e nel caso il sud<sup>o</sup> Sig. N. N. volesse  
trattenerfi in qualche luogo farà egli obbliga-  
to pagarmi paoli \*\*\*\* per ogni giornata  
intiera e paoli \*\*\*\* per ogni mezza giornata.

E per l'osservanza degli espressi patti ob-  
bligo me, i miei credi e fuscessari, beni tutti  
stabili, e mobili, presenti e futuri.

Presenti i testimonj Sig. N. N. e Sig. N. N.

Firenze \*\*\* 1798.

Jo N. N. mi obbligo come sopra.

Jo N. N. Testimonio. }

Jo N. N. Testimonio. }

La sud<sup>a</sup> firma è di propria mano del sud<sup>a</sup>  
N. N. il quale si è obbligato come sopra pre-  
senti i Testimonj Sig. N. N. e N. N. ed

C c 2

in

in fede pr. io Notaro N. N. da Firenze di  
chiesto ho segnato.

N. B. When the journey is a long one,  
it may perhaps be more prudent not to com-  
prise the *buona-mano* in the agreement.

**ROUTE, going post, FROM ROME TO NAPLES.**

**Post.**

- |               |   |
|---------------|---|
| <b>Torre</b>  | <p>1 A post-royal—pay the amount, <i>buona-mano</i> to postillions excepted, to the Post-Master at Rome; the People at Torre being so worthless that it is scarcely possible to have any thing to do with them without a dispute. Take especial care that nothing be stolen from without-side of your carriage at this place.</p> |
| <b>Albano</b> | <p>1 A good inn. Road from Rome hither excellent; but so bad from Albano to Gienzano, that an extra-horse is frequently put on.</p>   |
|               | <p><b>Gienzano</b></p>  |

## Post.

<i>Gienzano</i>	-	1 Road from hence to Veletria, so bad that one or two extra-horses are frequently put on.
<i>VELETRI</i>	-	1 A bad inn, where it is, however, possible to sleep—road from hence to Terracina, over the Pontine Marshes, excellent. It is not prudent to pass these marshes early in the morning or late at night; and, before you set out, eat a piece of bread, drink a glass of wine, and sprinkle your carriage with thieves' vinegar—do not go to sleep while upon them, and, on no consideration drink the water of the marshes. Allow five hours for travelling over this unwholesome tract of country.
<i>Cafe-Fondate</i>	-	1 $\frac{1}{4}$
<i>Sarmonetta</i>	-	$\frac{3}{4}$
<i>Cafe-Nuove</i>	-	1

## Posta.

<i>Piperno</i>	- -	$\frac{3}{4}$
<i>Maruti</i>	- -	1
<b>TERRACINA</b>	+	1 Two good inns.—At the better of the two the prices are extravagant, a <i>pezzo-duro</i> per head being charged for dinner, and a sequin per head for supper and beds.
<i>Fondi</i>	-	$1\frac{1}{2}$ A bad inn, where it is, however, possible to sleep.
<i>Itri</i>	- -	1
<b>MOLO-DI-GAETA</b>	1	An excellent inn.
<i>Carigliano</i>	-	1 Here you pass the river of this name in a ferry—the stated price for every carriage is five carlini.
<i>S. Agado</i>	-	1 A bad inn, where it is, however, possible to sleep.
<i>Francolisi</i>	-	1
<b>CAPUA</b>	-	1 If you have a Servant on horseback, let him go before to get your passport examined and signed, otherwise you may be kept here for an hour.
<i>Virsa</i>	-	$\frac{1}{2}$

NAPOLI

## Post.

NAPOLI - 1 The whole of the road in  
the Neapolitan state is  
good.

No. of posts 19 $\frac{1}{4}$ —miles, 155—time, with an  
English coach and four horses, from 28 to 29  
hours.

Persons in robust health, who go post  
from Rome to Naples, may, by setting out  
very early the first morning, reach Terracina  
at night; and, again, by setting out very  
early on the second morning, they may  
reach Naples at night. If, however, ill-  
health, short days, or any other cause, should  
compel Travellers to sleep two nights on the  
road, the best plan would be to drive the  
first day to Albano, (which takes up about  
two hours) see Albano and its environs, sleep  
there—set out very early the second day,  
drive to Molo di Gaeta (which takes up  
about sixteen hours;) and, by pursuing this  
plan, Travellers pass the Pontine Marshes,  
at the wholesomest time, namely, between

nine in the morning and three in the afternoon; set out early on the third day, and drive to Naples, which takes up ten or eleven hours.

**ROUTE FROM ROME TO NAPLES, *en voiturier,*  
WITH AN ENGLISH COACH AND SIX MULES.**

VELETRI +	-	-	hours	8
TERRACINA	-	-		10
<i>Fondi</i> +	-	-		3
<i>S. Agado</i> ×	-	-		10
CAPUA	-	-		5
NAPLES	-	-		5
Number of hours				41

We paid sixty Spanish dollars for ten mules, that is, six to our own coach, and four to another carriage with four places, found by the Voiturin, *buona-mano* to postillions not inclusive—we likewise paid one dollar per head for supper and beds for ourselves, three pauls per head for ditto, for Servants, and two pauls per head for Servants,

vants' dinner. The usual *buona-mano* to each Postillion is three or four dollars. At Terracina, the Voiturins pay one dollar for every Gentleman or Lady's supper and bed, and five pauls for every Servant's ditto—but if Travellers pay for themselves, the price is double, as has been already mentioned.

#### ROUTE, *going post*, from NAPLES to ROME.

Apply to the Roman Government for a *lascia-passare* for Terracina; and, at the same time request to have another lodged for you at the gate of *S. Giovanni di Laterano*, at Rome. Send to your Minister at Naples to procure a licence for as many draught and saddle-horses as you want; otherwise you cannot obtain them—take a passport from your own Minister, and another from the Court of Naples.

*Verfa*

## Post.

<i>Verfa</i>	-	1	A post-royal. Should you be stopped at the <i>Dogana</i> , about three miles from Naples, give nothing, but order your Postillions to proceed.
<b>CAPUA</b>	-	1	
<i>Francolisi</i>	-	1	
<i>S. Agado</i>	-	1	
<i>Carigliano</i>	-	1	
<b>MOLO-DI-GAETA</b>	1		
<i>Itri</i>	-	1	Two extra-horses from the inn to the top of the hill above Molo - di - Gaeta, two <i>carlini</i> .
<i>Fondi</i>	-	1	One extra-horse from Itri, to the top of the hill, two <i>carlini</i> .
<b>TERRACINA</b>	-	1½	If you have a <i>lascia-paffare</i> , pay nothing at the custom-house.
<i>Maruti</i>	-	1	
<i>Piperno</i>	-	1	
<i>Cafe-Nuove</i>	-	1	
<i>Sarmonetta</i>	-	1½	
<i>Cafe-Fondate</i>	-	1	

		Post.
<b>VELETRI</b>	-	1 Two extra-horses to Gien-
		zano.
<i>Gienzano</i>	-	1 One extra-horse to Albano.
<i>Albano</i>	-	1
<i>Torre</i>	-	1
<b>ROMA</b>	-	1

**ROUTE, going post, from SWITZERLAND to TURIN.**

*Carouge* to *Eluise*  $1\frac{1}{2}$  By sending to the Post-Master at Carouge and ordering his horses to fetch you from Geneva, you save the expence of hiring horses at Secheron, and still pay only one post and a half.

<i>Frangy</i>	-	-	$1\frac{1}{2}$
<i>Mionnaz</i>	-	-	1
<i>Rumilly+</i>	-	-	1
<i>Aix-les Bains</i>			$1\frac{1}{2}$
<i>Chambery</i>			$1\frac{1}{4}$ Here we got the <i>Bolletonne</i> , mentioned in Letter II, renewed.

<i>Montmèlian</i>	-	-	$1\frac{1}{2}$
<i>Mal-taverne</i>	-	-	1
<i>Aiguebelle+</i>	-	-	1

*Erpierre*

	Posts.
<i>Erpiere</i>	1
<i>La Chambre</i>	1
<i>St. Jean de Maurienne</i>	1
<i>St. Michel</i>	$1\frac{1}{2}$
<i>St. André</i>	$1\frac{1}{2}$
<i>Modane</i> +	1
	We slept here, though the post is further on, and gave ten livres ex- tra for so doing.
<i>Villarodin</i>	1
<i>Bramens</i>	1
<i>Lanflebourg</i>	$1\frac{1}{2}$
<i>Tavernettes</i>	1
<i>Novalesa</i> +	$1\frac{1}{2}$
	If you travel with a Cou- rier, he is obliged to ride post over Cenis. We set out very early from Modane, wish- ing to arrive before mid-day at the foot of the Mountain.
<i>Susa</i>	1
<i>Giaconera</i>	$1\frac{1}{2}$
<i>S. Ambrogio</i>	1
<i>Rivoli</i>	1
<i>Torino</i> +	$1\frac{1}{4}$
Number of posts	29
Number of hours	49

Persons

Persons going this road should take wine with them, either from Turin or Geneva.

*ROUTE, going post, from FLORENCE, through BOLOGNA, VENICE, VIENNA, PRAGUE, and DRESDEN, to HAMBURGH.*

	Post.
<i>Fonte-buona</i> - - -	1
<i>Cafagiolo</i> - - -	1
<i>Monte Carelli</i> - - -	1
<i>Covigliaja</i> - - -	1
<i>Filicaje</i> - - -	1
	Between Lojano and Pianora you pass a bridge thrown over the Savena, and pay one paul for every chaise with two wheels.
<i>Lojano</i> - - -	1
<i>Pianoro</i> - - -	$1\frac{1}{2}$
<i>BOLOGNA</i> - - -	$1\frac{1}{2}$
<i>S. Giorgio</i> - - -	$1\frac{1}{2}$
	You pass a bridge thrown over the Naviglio, and pay one paul for every two-wheeled chaise.
<i>Cento</i> - - -	1
	You pass the Reno in a ferry, between Cento and S. Carlo.

*S. Carlo*

	Post.	
<i>S. Carlo</i> - - -	1	
<i>Ferrara</i> - - -	$1\frac{1}{2}$	You pass the Po in a ferry, between Ferrara and Rovigo.
<i>Rovigo</i> - - -	$1\frac{1}{2}$	
<i>Monselese</i> - - -	2	
<i>Padova</i> - - -	$1\frac{1}{2}$	
<i>Dolo</i> - - -	$1\frac{1}{2}$	
<i>Fusina</i> - - -	$1\frac{1}{2}$	

From Fusiná to Venice you go by water,  
and the distance is five miles—from Venice  
you return by water to Mestre.

<i>Treviso</i> - - -	$1\frac{1}{2}$
<i>Conegliano</i> - - -	$1\frac{1}{2}$
<i>Salice</i> - - -	$1\frac{1}{2}$
<i>Portonon</i> , or <i>Pordonone</i>	$1\frac{1}{2}$ *

*Cotroipo*

\* If you take the Clagenfurt-road, go from Portonon to S. Paternion, in order to reach which place you must cross the Tagliamento, and then proceed to

<i>Villach</i> - - -	Post.	$1\frac{1}{2}$
<i>Velden</i> - - -	-	1
<i>Clagenfurt</i> - - -	-	1
<i>S. Veit</i> - - -	-	1
<i>Triesach</i> - - -	-	$1\frac{1}{2}$
<i>Neumarck</i> - - -	-	1

*Unsmarck*

		Posta.
<i>Cotroipo</i>	- - -	$1\frac{1}{2}$
<i>Udine</i>	- - -	$1\frac{1}{2}$
<i>Nogarezo</i>	- - -	$1\frac{1}{2}$
<i>Goertz</i>	- - -	$1\frac{1}{2}$
<i>Czerenieza</i>	- - -	1
<i>Wippach</i>	- - -	1
<i>Prewald</i>	- - -	1
<i>Adelsberg</i>	- - -	1
<i>Lasse</i>	- - -	1
<i>Ober-Laybach</i>	- - -	1
<i>Laybach</i>	- - -	1
<i>Potpetsch</i>	- - -	$1\frac{1}{2}$
<i>S. Oswald</i>	- - -	1
<i>Tranitz</i>	- - -	$1\frac{1}{2}$
		The post-map says, only one post.
<i>Cilli</i>	- - -	$1\frac{1}{2}$
<i>Janowitz</i>	- - -	1
<i>Feistritz</i>	- - -	1
<i>Mahrburg</i>	- - -	$1\frac{1}{2}$ One post only, by the map.
<i>Ehrenhaussen</i>	- - -	1

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		Posta.
<i>Unsmarck</i>	- - -	$1\frac{1}{2}$
<i>Judenburg</i>	- - -	$1\frac{1}{2}$
<i>Knittelfield</i>	- - -	1
<i>Graubath</i>	- - -	1
<i>Leoben</i>	- - -	1
<i>Bruck</i>	- - -	1

*Lebering*

	Post.
<i>Lebering</i>	1
<i>Kahlsdorff</i>	1
<i>Gratz</i>	1
<i>Pegau</i>	$1\frac{1}{2}$
<i>Rotestein</i>	1
<i>Bruck on the Muhr</i>	1
<i>Mortshofen</i>	1
<i>Krieglach</i>	1
<i>Meerzuschlag</i>	$1\frac{1}{2}$
	One post only, by the map.
<i>Schottwein</i>	1
<i>Neukirchen</i>	$1\frac{1}{2}$
<i>Neustadt</i>	$1\frac{1}{2}$
<i>Drafskirchen</i>	$1\frac{1}{2}$
<i>VIENNA</i>	$1\frac{1}{2}$
<i>Enzersdorf</i>	1
<i>Stockerau</i>	1
<i>Mallebern</i>	1
<i>Hollabrunn</i>	1
<i>Jezeldorf</i>	1
<i>Znaym</i>	1
<i>Freinersdorf</i>	1
<i>Budwitz</i>	1
<i>Schelletau</i>	1
<i>Stannern</i>	1
<i>Iglau</i>	1
<i>Steken</i>	1
<i>Deutschbrodt</i>	1
	<i>Steinsdorff</i>

	Post.
<i>Steinsdorff</i>	1
<i>Jenikau</i>	1
<i>Czaſlau</i>	1
<i>Collin</i>	1
<i>Planian</i>	1
<i>Böhm-brod</i>	1
<i>Bichowitz</i>	1
<i>PRAGUE</i>	1
<i>Sarzedokluk</i>	1
<i>Schlan</i>	1
<i>Teinitz</i>	1
<i>Postelberg</i>	1
<i>Toplitz</i>	2
<i>Peterſwald</i>	$1\frac{1}{2}$
<i>Zehift</i>	1
<i>DRESDEN</i>	1
<i>Meiffen</i>	$1\frac{1}{2}$
<i>Stauchitz</i>	$1\frac{1}{4}$
<i>Hubertſburg, or</i>	$1\frac{1}{4}$
<i>Wermſdorff</i>	$1\frac{1}{4}$
<i>Wurtzen</i>	1
<i>LEIPZIG</i>	$1\frac{1}{2}$
<i>Landſberg</i>	$1\frac{3}{4}$
<i>Cöthen</i>	2
<i>Kalbe</i>	$1\frac{1}{2}$
<i>Magdeburg</i>	$1\frac{1}{2}$
<i>Burgſtall</i>	2
<i>Stendal</i>	2

		Postts.
<i>Osterburg</i>	-	$1\frac{1}{2}$
<i>Arendsee</i>	-	1
<i>Lenzen</i>	-	$1\frac{1}{2}$
<i>Lubten</i>	-	$2\frac{1}{4}$
<i>Boitzenburg</i>	-	2
<i>Escheburg</i>	-	2
<b>HAMBURG</b>	-	$1\frac{1}{2}$

**ROUTE, going post, from FLORENCE, through  
MANTOVA to CUXHAVEN.**

<i>Fonte-buona</i>	-	1
<i>Cafagiolo</i>	-	1
<i>Monte-Carelli</i>	-	1
<i>Covigliajo</i>	-	1
<i>Filicaje</i>	-	1
<i>Lojano</i>	-	1
<i>Pianoro</i>	-	$1\frac{1}{2}$
<b>BOLOGNA</b>	-	$1\frac{1}{2}$ Best inn, <i>The Pele-</i>
		<i>grino.</i>
<i>Samoggia</i>	-	$1\frac{1}{2}$
<b>MODENA</b>	-	$1\frac{1}{2}$
<i>Carpi</i>	-	$1\frac{1}{4}$
<i>Novi</i>	-	1
<i>S. Benedetto</i>	-	1
<b>MANTOVA</b>	-	$1\frac{1}{2}$ <i>The Post.</i>
<i>Roverbella</i>	-	1

VERONA

		Post.	
Verona	-	$2\frac{1}{2}$	<i>The due Tore:</i>
Volarni	-	$1\frac{1}{2}$	
Beri	-	$1\frac{1}{4}$	
Ala	-	$1\frac{1}{4}$	
Roveredo	-	$1\frac{1}{4}$	<i>The Rosa:</i>
Acqua-viva	-	1	
Trento	-	$1\frac{1}{4}$	<i>The Europa:</i>
Solurn	-	$1\frac{1}{4}$	
Neumarck	-	1	
Branzol	-	1	
Botzen	-	1	<i>The Post:</i>
Teutschchen	-	1	
Colman	-	1	
Brixen	-	1	
Ober-Mittewald	-	1	
Storzingen	-	1	
Brenner	-	1	
Steinach	-	1	
Schönberg	-	1	
INSPRUCK*	-	1	<i>The Aquila d'ora:</i>
Zirl	-	1	
Delfs	-	1	
Meining	-	$\frac{3}{4}$	

\* You may likewise go from Inspruck to

Dirschentack	-	1
Barwiss	-	1
Nazareth	-	1

		Post.	
<i>Nazareith</i>	-	1	
<i>Lermos</i>	-	$1\frac{1}{4}$	
<i>Reith</i>	-	1	
<i>Fuesen</i>	-	1	
<i>Saumeister</i>	-	$1\frac{1}{4}$	
<i>Schwæbbrück</i>	-	1	
<i>Schwabdiffen</i>	-	1	
<i>Hurlach</i>	-	1	
<b>AUGSBURG</b>	-	$1\frac{1}{2}$	<i>The tre Mori.</i>
<i>Meitlingen</i>	-	$1\frac{1}{2}$	
<i>Donauwert</i>	-	$1\frac{1}{2}$	
<i>Nordlingen</i>	-	$1\frac{1}{2}$	
<i>Dunckelspuhl</i>	-	1	
<i>Creilshheim</i>	-	$1\frac{1}{2}$	
<i>Blaufelden</i>	-	$1\frac{1}{2}$	
<i>Mergentheim</i>	-	1	
<i>Bischofshiem</i>	-	$1\frac{1}{2}$	
<i>Wurtzburg</i>	-	$1\frac{1}{2}$	<i>Hôtel de Franconia.</i>
<i>Carlstadt-Miles</i>	-	3 *	
<i>Hamelburg</i>	-	3	
<i>Bruckenau</i>	-	3	
<i>Fulda</i>	-	4	
<i>Hünefeld</i>	-	2	

\* In Upper and Lower Saxony, Brandenburg, Hesse, &c. you are charged by the mile, and not by the post. Five English miles make about one German mile, and two German miles one post.

*Vacha*

	Post.
<i>Vacha</i>	3
<i>Berka</i>	2
<i>Eisenach</i>	2
<i>Liderbach</i>	2
<i>Bischhausen</i>	2
<i>Helsen</i>	3
<b>CASSEL</b>	$1\frac{1}{2}$ <i>Hôtel d'Angleterre.</i>
<i>Munden</i>	2
<i>Gottingen</i>	3
<i>Nordheim</i>	2
<i>Eimbek</i>	2
<i>Bruggen</i>	3
<i>Dia-Wiese</i>	2
<b>HANOVER</b>	2
<i>Hanßade</i>	2
<i>Hademsdorf</i>	$2\frac{1}{2}$
<i>Walsrode</i>	2
<i>Rotenburg</i>	3
<i>Closter-Seeven</i>	3
<i>Bremervährde</i>	3
<i>Bederkesa</i>	3
<i>Nauenwald</i>	$1\frac{1}{2}$
<i>Cuxhaven</i>	$2\frac{1}{2}$

NOTE S.

Note, referring to *Villa Riccardi de' Medici.*

We spent a summer at this Villa, and once, during the vintage, invited the surrounding Peasantry to a dance. Our ball-room was a lofty hall, sixty feet by thirty, and in the centre of the cieling hung a lustre composed of such light materials, that every puff of wind gave it motion; indeed, it had the appearance of being turned round by an invisible hand: this lustre we filled with candles; and the walls, (on which hung full-length portraits of the Medici-Princes,) we decorated with festoons of vines, flowers, and lamps, so that the whole apartment resembled an illuminated arbour. At sun-set on the appointed day our guests appeared all together upon a lawn which encircles the Villa, preceded by their own band of music; which, no sooner struck up a lively tune, than the Dancers presented themselves at the hall-door, forming, as they entered, a quadrille, which would have been admired on any Opera-stage, especially as the dresses of the female Dancers were beautiful. No sooner was this exhibition over, than all the women advanced in couples to the top of the hall, where we were seated, paying their compliments to us with as much elegance as if they had been bred in a Court. After this ceremony we had another quadrille, different from, but quite as pretty as the first; and with a succession of these dances we were amused till supper, after which our Visitors, who had been regaled with English punch, a liquor they particularly relish, came once more to us, when the Women

gracefully

gracefully returned thanks for their entertainment ; and then kissing our hands, and presenting their own to their Partners, bowed and retired.

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*The following Story may perhaps serve to shew the grateful and delicate turn of mind possessed by the Tuscan Peasantry.*

One day, as I was walking with my Family near Careggi, we saw a Girl, perhaps ten or twelve years of age, watching a flock of goats, and at the same time spinning with great diligence ; her tattered garments bespeak extreme poverty, but her air was dignified, and her countenance so interesting, that we were irresistibly impelled to present her with two or three cracie. Joy and gratitude instantly animated her fine eyes, while, to our astonishment, she exclaimed : “ Never, till this moment, was I worth so much money ? ” Struck by her manner, we enquired her name ; asking, likewise, where her Parents lived. “ My name (replied she,) is TERESA ; but, alas, I have no Parents ! ” “ Who, then, takes care of you ? ” “ The Madonna.” “ But who brought you up ? ” “ A Peasant of Valombrosa ; I was her Nurse-Child ; I have heard her say my Parents delivered me into her care, but that she did not know their name. As I grew up she almost starved me ; and, what was still worse, beat me so cruelly, that at length I ran away from her.” “ And where do you live now ? ” “ Yonder, in the plain ; (pointing to Val d’Arno.) I have luckily found a Mistress who feeds me and lets me sleep in her barn : this is her flock.” “ And are you happy now ? ” “ O yes, very happy—at first, to be sure,

sure, 'twas lonesome lying in the barn by myself, 'tis so far from the house ; but I am used to it now ; and indeed I have not much time for sleep, being obliged to work at night when I come home ; and I always go out with these goats at day-break : however, I do very well, for I get plenty of bread and grapes, and my Mistress never beats me."

Having learnt thus much, we presented our new Acquaintance with a paul ; but to describe the extasy this gift produced is impossible—" Now, (cried she, when a flood of tears had enabled her to speak) now, I can purchase a *Corona*\*—now, I can go to mass, and petition the Madonna to preserve the good Ladies at Careggi.

On taking leave of this grateful Girl, we desired she would sometimes pay us a visit ; but, to our surprize, we neither saw nor heard of her again till the day before our departure from Careggi, when it appeared that, immediately after her interview with us, she had been seized with the natural small-pox, and, though unassisted by medicine, air and low living had at length restored her to health.

During the next summer, we again resided at Careggi ; but, for a considerable time, saw nothing of TERESA ; one day, however, we observed a beautiful white goat browsing near our gate, on opening which, we perceived our *Protegée* with her whole flock. We eagerly enquired why we had not seen her before—" I was fearful of obtruding (replied she) but I have watched you at a distance Ladies, ever since your return ; and I could not forbear coming a little nearer

\* Without a *Corona* she informed us that she could not be permitted to go to mass.

than

than usual to-day in the hope that you might notice me. We now presented her with a scudo, and entreated that she would sometimes call upon us. "No, Ladies, (answered the scrupulous Girl) I am not properly dressed to enter your doors; but with the money you have kindly given me, I shall immediately purchase a stock of flax, and then, if I should have health to work very hard, I may soon be able, by selling my thread, to get decent apparel and wait upon you, clothed with the fruits of your bounty." And indeed it was not long ere we had the pleasure of seeing her come to visit us neatly clad, and exhibiting a picture of contentment.

The following route may deserve the notice of the traveller, in connection with the route going post from Geneva to Turin, given at page 395.

*ROUTE, going post, from TURIN over the MARITIME ALPS to NICE.*

<i>Da TORINO a Carignano</i>	-	Posti	$1\frac{1}{2}$
<i>Racconigi</i>	-		$1\frac{1}{2}$
<i>Savigliano</i>	-		1
<i>Centallo</i>	-		$1\frac{1}{2}$
<i>CONI</i>	-		1
<i>Borgo S. Dalmazzo</i>	-		1
<i>Limone</i>	-		1
<i>Tenda</i>	-		2
<i>Breglio</i>	-		$1\frac{1}{2}$
<i>Sospello</i>	-		$1\frac{1}{2}$
<i>Scareno</i>	-		$1\frac{1}{2}$
<i>Nizza</i>	-		$1\frac{1}{2}$
<hr/>			$16\frac{1}{2}$

THE END.

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